



GuitarJan.com

SCROLLZ

HISTORISCH ARCHIEF

TABSPRO 2018 2024

KORN

The Genius of Nu-Metal

1994-2011

54 partituren

Beschrijving support module:

Van 2014 tot en met 2024 werden tabulaturen, partituren, songs met akkoorden, etc. op de website GuitarJan.com aangeboden in de TabsPro applicatie. Deze applicatie is beëindigd ultimo 2024, en vervangen door de SCROLLZ toepassing.

SCROLLZ is een standalone Windows applicatie van GuitarJan.com, ontworpen om op een comfortabele en efficiënte manier partituren, tabulaturen en songs met akkoordenschema's weer te geven. De applicatie is gratis te downloaden.

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A.D.I.D.A.S.
As recorded by Korn

J = 114

1

4/4

Gtr I/2 1/2...1

Gtrs I/2 II 1/2...1

T 0 0 0 0 0 0 0 0

A 2

B 2

[illegible][illegible]

13

T

A

B

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

16

1/2 1/2...₁ 1/2 1/2...₁ 1/2 1/2...₁

T 3 3 3 3 2 3

A

B 2

20

1/2 1/2...₁ 1/2 1/2...₁ 1/2 1/2...₁ 1/2 1/2...₁

T 3 3 3 3 2 3

A

B 2

24

1/2 1/2...₁

T 3 3 3 3 2 3

A

B 2

3 4 3 4 4 5 3 2 3 2 3 2

sl. sl. sl. sl.

[illegible][illegible]

Gtr III

[illegible]

T	9	8	8	8
A	7	6	6	6
B				

T	9	8	9	8	9	8	9	9	11	12	11	9	8	9	8	9	9	11	12	11
A	6			6			7	9	9			6		6			7	9	9	
B	7			7			8					7		7			8		8	9

51

Gtrs I, II

T

A

B

55

T
A
B

D2N2
D2N2
D2N2
D2N2
D2N2 1
D2N2 1
1 3 2 2
2
1 3 2 2
1 3 2 4
1 3 2 4
D2N2
D2N2
D2N2
D2N2
1 3 2 2
1 3 2 4
1 3 2 4
D2N2

[illegible]

63

Gtr I

A.H. +1
[3] [3]

C C

67

Gtr III

T

A

B

B Verse

6

N.C.

Gtr III

7 6 5 4 5 4 3

D^x D[#] G^x G[#] C^x B^x F^x

Gtr IV w/ wah-wah

12 12 x x x 12 12 x x x x x x x

12 12 x x x 12 12 x x x x x x x

3x

8

Gtr III

7 6 5 4 5 4 3

D^x D[#] G^x G[#] C^x B^x F^x

Gtr IV w/ wah-wah

12 12 x x 12 12

12 12 x x 12 12

C Breakdown

10

C#5 B5 D5 C#5 B5 D5 4x

Gtr I

T
A
B

4 4 4 4 2 2 5 5 4 4 4 4 2 2 5 5

2 2 2 2 0 0 3 3 2 2 2 2 0 0 3 3

8va-----

Gtr II w/ pitch shifting effect

T
A
B

18 18 18 18 18 18 19 20 19 20 18 18 18 18 18 18 19 20 19 20

D Verse

12

N.C.

Gtr III

T
A
B

7 6 5 4 5 4 3

D* D# G* G# C* B* F*

Gtr IV

T
A
B

12 x x x 12 x x x x x x x x

12 x x x 12 x x x x x x x x

14

T 7 6 5 4 5 4 3

A

B D* D# G* G# C* B* F*

T 12 12 x x 12 12

A 12 12 x x 12 12

B

E Breakdown

16

C#5 B5 D5 C#5 B5 D5 4x

Gtr I

T 4 4 4 4 2 2 5 5

A 2 2 2 2 0 0 3 3

B 4 4 4 4 2 2 5 5

2 2 2 2 0 0 3 3

8va-----

Gtr II

T 18 18 18 18 18 18 19 20 19 20

A 18 18 18 18 18 18 19 20 19 20

B 18 18 18 18 18 18 19 20 19 20

F Interlude

N.C.

18

Gtr I

T 5 (5) 6 5 (5) 17 15

A 5 (5) 6 5 (5) 17 15

B 5 (5) 6 5 (5) 17 15

sl. sl. sl. sl. sl.

5 17

5 16

sl. sl.

G Chorus

[illegible]

H Breakdown

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice, with a key signature of one sharp (F#) and a common time signature (C).

The guitar part (Gtr I) is written in treble clef and features a series of chords: C#5, B5, D5, C#5, B5, D5. The guitar part (Gtr II) is written in treble clef and features a series of chords: C#5, B5, D5, C#5, B5, D5. The vocal part (T, A, B) is written in treble clef and features a series of chords: C#5, B5, D5, C#5, B5, D5. The vocal part (T, A, B) is written in treble clef and features a series of chords: C#5, B5, D5, C#5, B5, D5.

The score is divided into two systems. The first system contains the first two measures of the song, and the second system contains the next two measures. The guitar part (Gtr I) is written in treble clef and features a series of chords: C#5, B5, D5, C#5, B5, D5. The guitar part (Gtr II) is written in treble clef and features a series of chords: C#5, B5, D5, C#5, B5, D5. The vocal part (T, A, B) is written in treble clef and features a series of chords: C#5, B5, D5, C#5, B5, D5. The vocal part (T, A, B) is written in treble clef and features a series of chords: C#5, B5, D5, C#5, B5, D5.

I Verse

25

N.C.

Gtr III

7 6 5 4 5 4 3

D^x D[#] G^x G[#] C^x B^x F^x

Gtr IV

12 12 12

x x x x x x x x x x x x

4x

J Chorus

1. , 2. , 3. 4.

B5

27

Gtrs I, II

P.M. P.M.-- P.M. P.M.-- P.M. P.M.--

0 0 0 0 0 0 0 0 0 0 0 0

7 7 6 5 7 7 6 5 7 7 7 7

2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0

4x

K Verse

30

N.C.

Gtr III

7 6 5 4 5 4 3

D^x D[#] G^x G[#] C^x B^x F^x

Gtr IV

12 12 12

x x x x x x x x x x x x

x x x x x x x x x x x x

32

Gtr III

7 6 5 4 5 4 3

D^x D[#] G^x G[#] C^x B^x F^x

Gtr IV

12 12 12

x x x x x x x x x x x x

x x x x x x x x x x x x

L Breakdown

34

C#5 B5 D5 C#5 B5 D5

Gtr I

T
A
B

4 4 4 4 2 2 5 5 4 4 4 4 2 2 5 5
2 2 2 2 0 0 3 3 2 2 2 2 0 0 3 3

8va-----1

Gtr II

T
A
B

18 18 18 18 18 18 19 20 19 20 18 18 18 18 18 18 19 20 19 20

36

C#5 B5 D5 C#5 B5 D5

T
A
B

4 4 4 4 2 2 5 5
2 2 2 2 0 0 3 3

4 4 4 4 2 2 5 5
2 2 2 2 0 0 3 3

8va-----1

T
A
B

18 18 18 18 18 18 19 20 19 20

18 18 18 18 18 18 19 20 19 20

Chorus

38

B5

1. , 2. , 3. | 4.

Gtrs I, II
P.M. P.M.--| P.M. P.M.--| P.M. P.M.--|

T
A
B

1

4x

P.M. P.M.--- P.M. P.M.---

(7) $\frac{1}{2}$ (7) $\frac{1}{2}$ (7) $\frac{1}{2}$ (7) $\frac{1}{2}$

T
A
B

0 7 7 6 0 5 0 7 7 6 0 5 0 2 0 2 0 2 0 2

ALONE I BREAK

As recorded by Korn

(From the 2002 Album UNTOUCHABLES)

Transcribed by bizkitclan

Words &
Reginald
Christians

A Intro Tuning: G# C# F# B E G# C# (tune down 1 1/2)

Moderately ♩ = 78
B5

1

8vb--l 8vb--l 8vb--l 8vb 8vb--l 8vb--l

Gtr I

P.M.--l P.M.--l P.M.--l P.M.--l P.M.--l P.M.--l P.M.--l P.M.--l

T

A

B 7 7 7 7 8 8 7 7 7 7 8 8

0 0 0 0 0 0 0 0

B Verse

8/6
B5

3

8vb--l 8vb--l 8vb--l 8vb--l 8vb--l 8vb 8vb--l 8vb--l

P.M.--l P.M.--l P.M.--l P.M.--l P.M.--l P.M.--l P.M.--l P.M.--l

T

A

B 7 7 7 7 8 8 7 7 7 7 8 8

0 0 0 0 0 0 0 0

5

8vb--l 8vb--l 8vb--l 8vb--l 8vb--l 8vb 8vb--l 8vb--l

P.M.--l P.M.--l P.M.--l P.M.--l P.M.--l P.M.--l P.M.--l P.M.--l

T

A

B 7 7 7 7 8 8 7 7 7 7 8 8

0 0 0 0 0 0 0 0

Gtr II

let ring

T

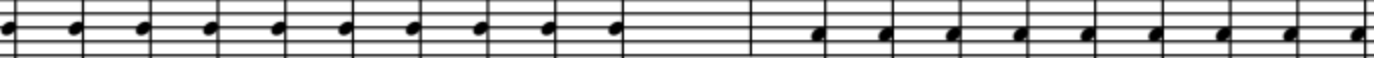
A

B 5 3 0

[illegible]

C Chorus

N.C.

9 

D Verse

N.C.

11

Gtr I

T

A

B

Gtr II

T

A

B

(2nd time) D.S.

The image displays a musical score for the song "The Rose Tree". It is organized into three systems. The first system includes a vocal line (treble clef) and a guitar line (TAB). The second system features a piano accompaniment (treble clef) and a guitar line (TAB). The third system continues the piano accompaniment and guitar line. The guitar line uses a mix of standard notation and TAB, with fret numbers indicated below the strings. The piano accompaniment consists of a steady eighth-note bass line and a melody of eighth notes in the right hand. The score concludes with a double bar line and repeat dots.

E Bridge[illegible]

N.C.

19

Gtr II

8vb-----| 8vb-----| 8vb--| 8vb-----| 8vb-----| 8vb--| 8vb

T

A

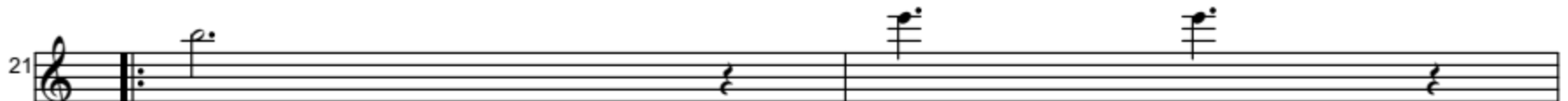
B

0 0 0 5 5 6 7 0 0 7 7 5 | 0 0 0 5 5 6 7 0 0 7 7 5

[F] Outro

N.C.

21

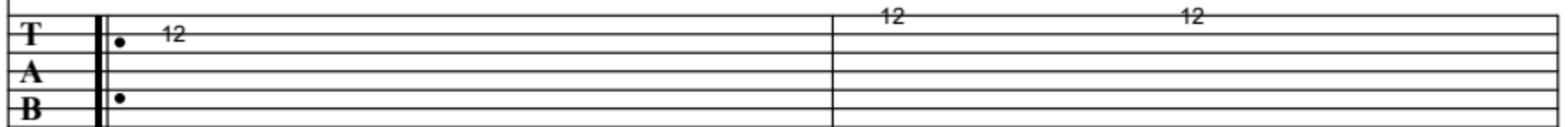


Gtr I

T 12 12 12

A

B

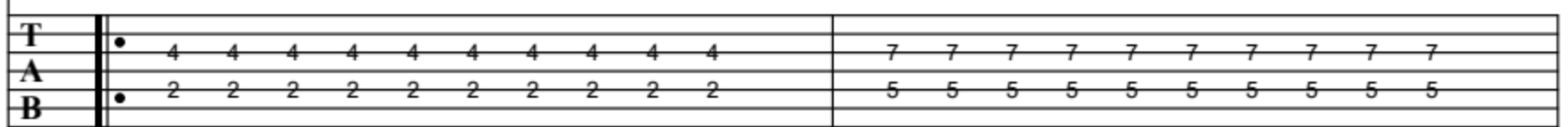


Gtr II

T 4 4 4 4 4 4 4 4 4 4 7 7 7 7 7 7 7 7 7 7

A 2 2 2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5 5 5

B



23



T 12 10 9 10

A

B



T 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5

A 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3 3

B



AM I GOING CRAZY?

As recorded by Korn

(From the 1999 Album ISSUES)

Transcribed by bizkitclan

Words a
Reginal
Christia

A Intro

B Verse

Tuning: A D G C F A D (tune down 1

Moderately ♩ = 112
N.C.

Bm

Drums (Fade 2

1

Gtr I *clean tone w/ delay*

T

A

B

10 10 9 7 8 8 7

12x

* Left side is backwards playback of right

A Intro

♩ = 130

KoRn - Anna Konda

Note: Check the bass transcription for the last

1

Gtr II *off*

P.M.-----| *ppp* P.M.-----| *ppp* P.M.-----| *pp*

T				
A	17 (17) 12 12 12 12 12 0	14 14 14 14 14 0	15 15 15 15 15 0	19 19 19 19 17 17 17
B	<i>sl.</i> <i>sl.</i> 0 0	<i>sl.</i> <i>sl.</i> 0 0	<i>sl.</i> <i>sl.</i> 0 0	<i>sl.</i> 0 0

Gtr I

T				
A				
B				

5

p P.M.-----| *mp* P.M.-----| *mf* P.M.-----| *f*

T				
A	17 (17) 12 12 12 12 12 0	14 14 14 14 14 0	15 15 15 15 15 0	19 19 19 19 17 17 17
B	<i>sl.</i> <i>sl.</i> 0 0	<i>sl.</i> <i>sl.</i> 0 0	<i>sl.</i> <i>sl.</i> 0 0	<i>sl.</i> 0 0

pp *p* *mp* *mf*

T				
A	17	17~14	14~12	12
B	17	17~14	14~12	12

B Pre-Verse

9

Gtr II *fff* P.M.-----| P.M.-----| P.M.-----|

T
A
B

47(17)12 12 12 12 12\ 0 14 14 14 14 14\ 0 15 15 15 15 15\ 0 19 19 19 19 17 17 17

sl. sl. 0 0 sl. sl. 0 0 sl. sl. 0 0 sl.

Gtr III *fff* P.M.-----| P.M.-----| P.M.-----|

T
A
B

17(17)12 12 12 12 12\ 0 0 0 14 14 14 14 14\ 0 0 0 15 15 15 15 15\ 0 0 0 19 19 19 19 17 17 17

sl. sl. 0 0 sl. sl. 0 0 sl. sl. 0 0 sl.

C Verse

The musical score is divided into two systems, each containing a guitar part and a tenor/bass part. The guitar parts are written in treble clef with a key signature of one flat (Bb). The tenor/bass parts are written in a 4-line staff with a key signature of one flat (Bb). The guitar parts are labeled 'Gtr II' and 'Gtr III'. The tenor/bass parts are labeled 'T', 'A', and 'B'. The guitar parts include a 'P.M.' (Pedal Point) section. The tenor/bass parts include a 'sl.' (slide) section. The guitar parts are written in a 4-line staff with a key signature of one flat (Bb). The tenor/bass parts are written in a 4-line staff with a key signature of one flat (Bb). The guitar parts include a 'P.M.' (Pedal Point) section. The tenor/bass parts include a 'sl.' (slide) section.

17

P.M.-----| P.M.-----| P.M.-----|

sl. 0 0 0 0 sl. 0 0 0 0 sl. 0 0 0 0 sl. 0 0 0 0

P.M.-----| P.M.-----| P.M.-----|

sl. 0 0 0 0 sl. 0 0 0 0 sl. 0 0 0 0 sl. 0 0 0 0

Gtr I *mp*

24 22 (22) 20 22 (22) 22 (22) 24 24

sl.

D Pre-Chorus Note: GII is not Accuret

21

Gtr V *f*

24 22 (22) 20 22 (22) 22 (22) 24 24

sl.

Gtr II

P.M.-----| P.M.-----| P.M.-----|

sl. 0 0 0 0 sl. 0 0 0 0 2 3 5 3 5 3 2 5 3 2 5

E Chorus

25

Gtr V *fff*

Gtr VI

T	12	(12)	11		
A	9	(9)	8		
B					

29

Gtr V *fff*

Gtr VI

T	12	(12)	11		
A	9	(9)	8		
B					

F Verse

33

Gtr II P.M.-----| P.M.-----| P.M.-----|

T
A
B

sl. 12 12 12 12 0 0 0 sl. 14 14 14 14 0 0 0 sl. 15 15 15 15 0 0 0 sl. 19 19 19 19 17 17 17

Gtr III P.M.-----| P.M.-----| P.M.-----|

T
A
B

sl. 12 12 12 12 0 0 0 sl. 14 14 14 14 0 0 0 sl. 15 15 15 15 0 0 0 sl. 19 19 19 19 17 17 17

37

P.M.-----| P.M.-----| P.M.-----|

T
A
B

17 12 12 12 12 0 0 0 sl. 14 14 14 14 0 0 0 sl. 15 15 15 15 0 0 0 sl. 19 19 19 19 17 17 17

P.M.-----| P.M.-----| P.M.-----|

T
A
B

17 12 12 12 12 0 0 0 sl. 14 14 14 14 0 0 0 sl. 15 15 15 15 0 0 0 sl. 19 19 19 19 17 17 17

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice, with the guitar part in the upper staves and the vocal parts in the lower staves. The guitar part is in the key of D major and 4/4 time, featuring a complex melody with many accidentals and a prominent use of the "P.M." (Palm Mute) technique. The vocal parts are in the key of D major and 4/4 time, with the vocal melody in the upper staves and the vocal accompaniment in the lower staves. The score includes a variety of musical notations, including treble and bass clefs, time signatures, key signatures, and various musical symbols such as accidentals, dynamics, and articulation marks. The guitar part is written in a complex, multi-measure format, with many measures containing multiple notes and accidentals. The vocal parts are written in a more traditional format, with the vocal melody in the upper staves and the vocal accompaniment in the lower staves. The score is a full page of music, with a variety of musical notations and symbols.

G Pre-Chorus Note: GII is not Accuret

45

Gtr V *f*

T

A

B

Gtr II

P.M. -

P.M. -

P.M. -

T

A

B

sl.

sl.

H Chorus with Choir Note: Didnt bother to transcribe the Choir. bot whos playing that shit

49

Gtr V *fff*

T: D4
A: D4
B: D4

4x

I Interlude Note: Not Accuret

53

Gtr V P.M.-----| P.M.-----| P.M.-----| P.M.-----|

T: D4
A: D4
B: D4

4x

J Outro

57

Gtr I *mf*

T: D4
A: D4
B: D4

4x

61

f

Gtr V

Gtr VI

65

Gtr VI

K The End

1

The musical notation consists of three staves. The top staff is a standard musical staff with a treble clef and a key signature of one flat (B-flat). It contains a guitar solo marked with a '1' and a 'Gtr V' label. The solo is composed of four measures, each containing a single note (G, A, B, and A respectively) with a long, horizontal oval shape drawn over them, indicating a sustained or vibrato effect. The bottom two staves are labeled 'T' (Tenor), 'A' (Alto), and 'B' (Bass) respectively. They contain a three-part vocal harmony. The notes for each part are: T (G, A, B, A), A (F, G, A, G), and B (E, F, G, F). The notes are grouped by a large, horizontal oval shape, indicating a sustained or vibrato effect.

Gtr V

T

A

B

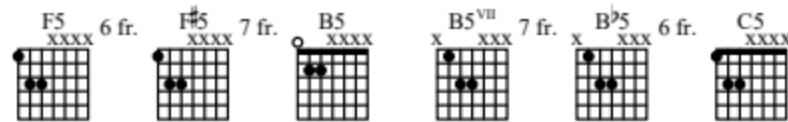
B.B.K.

As recorded by Korn

(From the 1998 Album FOLLOW THE LEADER)

Transcribed by Betz

Words by
Music by
Jonathan
Reginald



All Guitars Tuned Down 1 Step

A Intro

Moderately Fast Rock ♩ = 114
N.C.

1

Gtr I *mp* W/Wah

Gtrs II, IV

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6	Measure 7	Measure 8	Measure 9	Measure 10	Measure 11	Measure 12	Measure 13	Measure 14	Measure 15	Measure 16	Measure 17	Measure 18	Measure 19	Measure 20	Measure 21	Measure 22	Measure 23	Measure 24	Measure 25	Measure 26	Measure 27	Measure 28	Measure 29	Measure 30
T	15	15	15	15	15	15	15	15	15	16	16	16	16	16	16	16	16	16	16	15	15	15	15	15	15	15	15	15	15	16
A	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
B	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14

3

Gtrs II, IV W/Whammy

Gtrs III, V

Gtrs II, IV

Gtrs III, V

Gtrs II, IV

String	Measure 31	Measure 32	Measure 33	Measure 34	Measure 35	Measure 36	Measure 37	Measure 38	Measure 39	Measure 40	Measure 41	Measure 42	Measure 43	Measure 44	Measure 45	Measure 46	Measure 47	Measure 48	Measure 49	Measure 50	Measure 51	Measure 52	Measure 53	Measure 54	Measure 55	Measure 56	Measure 57	Measure 58	Measure 59	Measure 60
T	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	16
A	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
B	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14

*See Performance

sl.

0

sl.

0

B 1st Verse

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features three guitar parts: Sva (Soprano Voice), Gtr V (Guitar V), and Gtr III (Guitar III). The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The Sva part includes lyrics and a "4x" repeat sign. The Gtr V part includes fret numbers (0, 7, 9, 8) and a "4x" repeat sign. The Gtr III part includes a "mp" (mezzo-piano) dynamic marking and a "4x" repeat sign. The score is divided into two systems, each containing a guitar part and a vocal part.

Sva *Sva* *Sva*

5

Gtr V W/Whammy

T A B

Gtr III *mp* W/Whammy **See Performance

T A B

4x

4x

4x

C Main Riff

7

Gtrs II, IV W/Whammy Gtrs III, V *fff* Gtrs II, IV Gtrs III, V Gtrs II, IV

T
A
B

15 15 15 15 15 15 15 15 15 15 16
14 14 14 14 14 14 14 14 14 14 14

sl. 0 *sl.* 0

D 2nd Verse

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a vocal line and two guitar parts.

Vocal Line (Soprano): The melody is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked "Ad lib" and the time signature is 4/4. The lyrics "The sound of silence" are written below the notes. The melody consists of a series of eighth and quarter notes, with a repeat sign and a 4x measure repeat symbol.

Guitar V (W/Whammy): This part is written in treble clef with a key signature of two sharps. It features a series of chords and single notes, with a repeat sign and a 4x measure repeat symbol. The tempo is marked "Ad lib" and the time signature is 4/4.

Guitar III (mf W/Whammy): This part is written in treble clef with a key signature of two sharps. It features a series of chords and single notes, with a repeat sign and a 4x measure repeat symbol. The tempo is marked "Ad lib" and the time signature is 4/4.

E Chorus

13

E Chorus

B5 F5 B5 F5 F#5 B5 F5 B5 F5 F#5

8vb-----
Gtr IV

8va-----

Gtr II

T 19 19 19 19 19 19 19 19 19 19 20 20 20 20 19 19 19 19 18 18 18 18

A 16 16 16 16 16 16 16 16 16 16 17 17 17 17 16 16 16 16 15 15 15 15

B 0 0 0 6 0 0 6 7 0 0 0 6 0 0 6 7 15 15 15 15 15 15 15 15

15

(2nd time on D.S.) To Coda

B5 F5 B5 F5 F#5 B5 F5 B5 F5 F#5

8vb-----
8vb-----
8vb-----

8va-----

T 19 19 19 19 19 19 19 19 19 19 20 20 20 20 19 19 19 19 20 20 20 20 20 20 20 20

A 16 16 16 16 16 16 16 16 16 16 17 17 17 17 16 16 16 16 15 15 15 15 17 17 17 17 17 17 17 17

B 0 0 0 6 0 0 6 7 0 0 0 6 0 0 6 7 15 15 15 15 15 15 15 15 15 15 15 15

F 3rd VerseN.C.
8va-----

Gtr IV

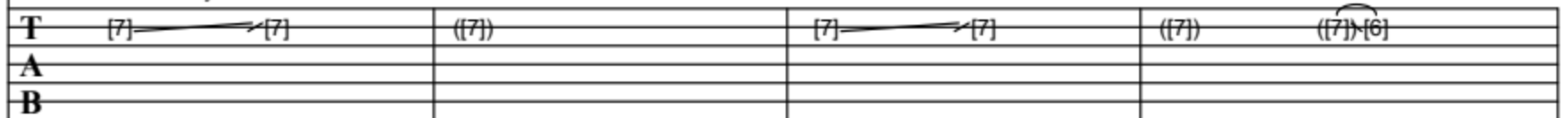
Gtr V

Gtr IV

Gtr V

N.H.-----

W/Whammy



sl. sl. ***See Performance

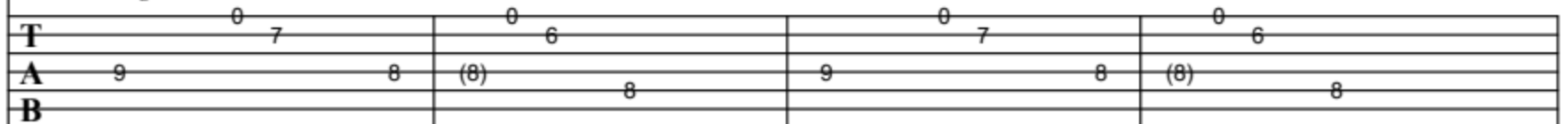
sl. sl.

sl.



Gtr VI W/Tremolo

let ring-----



Gtr IV

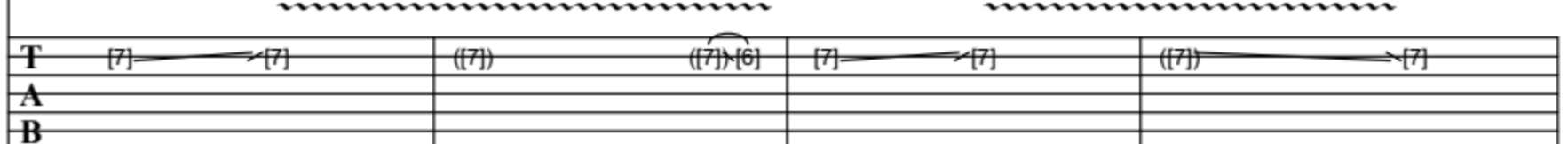
Gtr V

Gtr IV

Gtr V

Gtr IV

N.H.-----



sl. sl.

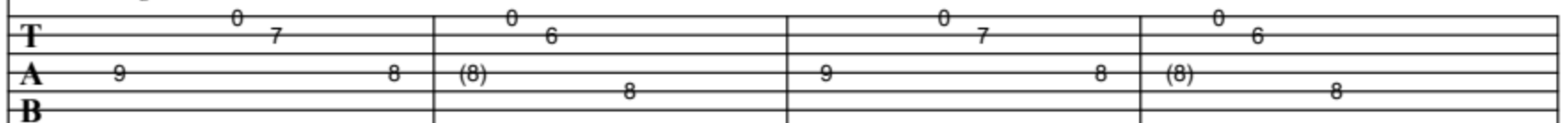
sl.

sl. sl.

sl. sl.



let ring-----



D.S. al Coda

25

N.H.-----|

T-----| ((7))

A-----|

B-----|

let ring-----|

T-----| 0 7 0 6

A-----| 9 8 (8)

B-----|

G Interlude

1., 2., 3.

4.

N.C.

27

Gtr I W/Delay
let ring-----|

T-----| 0 7 0 7

A-----| 9 8 8

B-----|

Gtr VI
let ring-----|

T-----| 0 7 0 7

A-----| 9 8 8

B-----|

Gtr III
N.H. [7] 0 0 0

H Bridge

30

8vb-----| 8vb-----|

Gtrs II, IV W/Whammy Gtrs III, V Gtrs II, IV

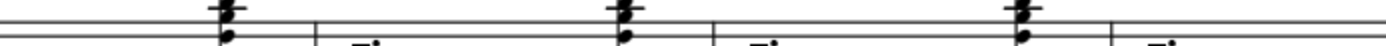
T-----| 15 15 15 15 15 15 15 15 15 16

A-----| 2 2 14 14 14 14 14 14 14 14

B-----| 0 1 0 1 0 0 0 1 0 0

sl. 0

I Bass Solo

32 

Gtr III *mp* W/Whammy

T	0	0	0	0
A	0	0	0	0
B				

J Scat Solo

36

Gtrs II, IV W/Whammy Gtrs III, V *fff*

Gtrs II, IV

Gtrs III, V

Gtrs II, IV

4x

T

A

B

sl. 0

sl. 0

15 15 15 15 15 15 15 15 15 15 16

14 14 14 14 14 14 14 14 14 14 14

15 15 15 15 15 15 15 15 15 15 16

14 14 14 14 14 14 14 14 14 14 14

K Out-Chorus

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice, with a key signature of one sharp (F#) and a common time signature (C).

The guitar part is divided into two systems. The first system, labeled "Gtr IV *f*", features a melodic line in the treble clef and a bass line in the bass clef. The second system, labeled "Gtr VI W/Tremelo *let ring*", features a melodic line in the treble clef and a bass line in the bass clef. The guitar part is marked with a "4x" (four times) at the end of each system.

The vocal part is written in the treble clef. The lyrics "The Sound of Silence" are written below the vocal line. The vocal part is marked with a "4x" (four times) at the end of the first system.

The score includes a guitar solo section marked "Gtr IV *f*" and "Gtr VI W/Tremelo *let ring*". The guitar solo section is marked with a "4x" (four times) at the end of the first system. The guitar solo section is marked with a "4x" (four times) at the end of the first system.

B5 B5^{VII} B^b5 C5

40

8va-----

Gtr II

T	19 19 19 19 19 19 19 19 19 19	20 20 20 20 19 19	19 19	18 18 18 18	17 17 17 17 17 17 17 17 17 17
A	16 16 16 16 16 16 16 16 16 16	17 17 17 17 16 16	16 16	15 15 15 15	15 15 15 15 15 15 15 15 15 15
B					

B5 B5^{VII} B^b5 C5

42

8va-----

T	19 19 19 19 19 19 19 19 19 19	20 20 20 20 19 19	19 19	18 18 18 18	20 20 20 20 20 20 20 20 20 20
A	16 16 16 16 16 16 16 16 16 16	17 17 17 17 16 16	16 16	15 15 15 15	17 17 17 17 17 17 17 17 17 17
B					

[L] Outro

N.C.

44

8va-----

Gtrs II, IV W/Whammy Gtrs III, V Gtrs II, IV Gtrs III, V

T	15 15 15 15 15 15 15 15 15 16	15 15 15 15 15 15 15 15 15 16
A	14 14 14 14 14 14 14 14 14 14	14 14 14 14 14 14 14 14 14 14
B		

sl. 0 sl.

[C] Vers

9

Gtr III

T				
A				
B	6 6 6	6 6 6	6 6 6	6 6 6
	4 3 3 3 3	4 3 3 3 3	4 3 3 3 3	4 3 3 3 3

Gtr II

T				
A				
B	x x x x x x x x x	x x x x x x x x x	x x x x x x x x x	x x x x x x x x x
	x x x x x	x x x x x	x x x x x	x x x x x

13

Gtr III

T				
A				
B	6 6 6	6 6 6	6 6 6	6
	4 3 3 3 3	4 3 3 3 3	4 3 3 3 3	4 3 3

Gtr II

T				
A				
B	x x x x x x x x x	x x x x x x x x x	x x x x x x x x x	x x
	x x x x x	x x x x x	x x x x x	x x

D Chorus

17

Guitar

Vocal Parts (T, A, B)

System 1:

- Guitar:** Treble clef, key signature of one sharp (F#). The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The pattern repeats four times.
- Vocal Parts:** Treble clef, key signature of one sharp (F#). The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The pattern repeats four times.

System 2:

- Guitar:** Treble clef, key signature of one sharp (F#). The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The pattern repeats four times.
- Vocal Parts:** Treble clef, key signature of one sharp (F#). The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The pattern repeats four times.

E Vers

21

Gtr III

T
A
B

6 6 6 6 6 6 6 6 6 6 6 6

4 3 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 3

T
A
B

x x x x x xxxxx x x x x x xxxxx x x x x x xxxxx x x x x x xxxxx

x x x x x x x x x x x x x x x x x x x x

25

T
A
B

6 6 6 6 6 6 6 6 6 6

4 3 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3

T
A
B

x x x x x xxxxx x x x x x xxxxx x x x x x xxxxx x x

x x x x x x x x x x x x x x x x x

H Vers Variation

41

Gtr III

Gtr II

The musical notation for Gtr III and Gtr II consists of a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The Gtr III part features a repeating eighth-note pattern in the first three measures, followed by a quarter rest in the fourth measure. The Gtr II part features a repeating eighth-note pattern in the first three measures, followed by a quarter rest in the fourth measure. The notation is presented in a standard musical score format with a treble clef and a key signature of one flat.

45

Gtr III

Gtr II

The musical notation for Gtr III and Gtr II consists of a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The Gtr III part features a repeating eighth-note pattern in the first three measures, followed by a quarter rest in the fourth measure. The Gtr II part features a repeating eighth-note pattern in the first three measures, followed by a quarter rest in the fourth measure. The notation is presented in a standard musical score format with a treble clef and a key signature of one flat.

I Chorus

49

Gtr I

T
A
B

Gtr II

T
A
B

53

Gtr I

T
A
B

Gtr II

T
A
B

Gtr III *fff*

T
A
B

J Outro

1

B^b5 B^b5 B^b5 B^b5

Gtr I

T
A
B

Gtr II

T
A
B

Gtr IV

T
A
B

13 16 15 13 16 18 13 16 15 13 16 18

C Pre Chorus**D** Verse Two

6

Gtrs I, III

Gtr II

8x

4x

8 12 (12) 7 7

6

0 1 0 1 0 1 0 1 0 1 0 3 3 3

Gtr I

14 (14) 12 9

8

8x

4x

8

0 1 0 1 0 1 0 1 0 1 0 3 3 3

E Pre Chorus**F** Chorus

9

Gtrs I, III

Gtr I

8x

4x

2 10 7 6

0 1 0 1 0 1 0 1 0 1 0 3 3 3

0 8 5 4

Gtr I

2 10 7 6

0 8 5 4

0 1 0 1 0 1 0 1 0 1 0 3 3 3

Gtr II, IV

7 10 7 6

5 8 5 4

0 1 0 1 0 1 0 1 0 1 0 3 3 3

G Bridge

12

2

Gtr I

let ring

12 12 12 12 14 14 14 15 15 15 17 14 15

12 12 12 12 14 14 14 15 15 15 17 14 15

0 1 0 1 0 1 0 1 0 1 0 3 3 3

0 1 0 1 0 1 0 1 0 1 0 3 3 3

0 1 0 1 0 1 0 1 0 1 0 3 3 3

0 1 0 1 0 1 0 1 0 1 0 3 3 3

18

Gtr I *ff*

T 12 12 12 12 12 14 12 14 12 14 12 15 12 15 12 15 12 17 14 15

A

B

Gtr I *p*

Full Full Full Full Full Full Full Full

T 6

A

B

H Interlude

22

mf

T 12 ((12))

A

B

mp

T

A

B 0 1 0 1 0 1 0 1 0 1 0 3 3 3 0 1 0 1 0 1 0 1 0 1 0 3 3 3

I Chorus

24

Gtrs I, III

T

A

B 0 1 0 1 0 1 0 1 0 1 0 3 3 3

25

Gtrs II, IV

Gtr I

T
A
B

7 10 5 7 6 4 5

2 10 5 7 6 4 5

J Chorus & Outro

27

Gtr I *ff*

T
A
B

7 7 7 8 8 5 12 12 12 12 11 11 11 10 9

7 10 5 7 6 4 5

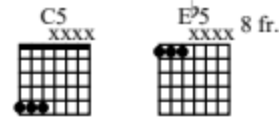
BLEEDING OUT (FEAT. FEEL DEADMAU5)

As recorded by Korn

(From the 2011 Album THE PATH OF TOTALITY)

Transcribed by Travis Lausch
(lauscho@gmail.com)

Words b
Music b



Tuning: (low to high) G D G C F A

A Intro

Moderately Fast Rock ♩ = 140
N.C. (piano)

(electronics)

(drums)

1

Gtr I (w/wah and Whammy Pedal +1)

T			
A			
B			

13

Full

Full

3x

sl.

sl.

T							
A							
B	3	(3)	(3)	3	(3)	(3)	8 12

B

17

Gtr III (clean tone w/phaser and

T	10	10	13	12	10	10	13	12
A								
B								

C5 E^b5

21

Gtr III

T 13 13 13 12 15 15 15 12

A

B

Gtr I (w/dist)

T

A

B 5 8 7 8 5

Gtr II (w/dist)

P.M.-----

T

A

B

[C] Tacit 2nd N. Repeat

25

Gtr II

T

A

B 0 0 0 0 0 0 1 0 3 1 1 0 0 0 0 0 0 0 3 1 0 0 0

29

T

A

B 0 0 0 0 0 0 1 0 3 1 1 0 0 0 0 0 0 0 1 3 1 1 0

D Verse



33

Gtr I Full

Full

sl. 8 12

T A B

3 (3) (3) 3 (3) (3)

37

Gtr IV (clean)

10 11 10 11 13 12 13 11 10 11 10 11 13 12 13

T A B

Gtr I Full

Full

Full

Full

T A B

3 (3) (3) 3 (3) (3) 3 (3) (3) 3 (3) (3)

41

10 11 10 11 13 12 13 11 8 11 8 11 9 7 9 7

T A B

Full

Full

sl. 8 12

T A B

3 (3) (3) 3 (3) (3)

E Pre-Chorus

45

Gtr III

T 10 10 13 12 10 10 13 12

A

B

49

Gtr III

T 13 13 13 12 15 15 15 12

A

B

Gtr I

T

A

B 5 8 7 8 5

Gtr II

P.M.-----|

T

A

B 5 8 7 8 5

F Chorus

SS Tacit 2nd
N.C.repeat

53

Gtr II

T

A

B 0 0 0 0 0 0 1 0 3 1 1 0 0 0 0 0 0 0 3 1 0 0 0

(2nd time) D.S.
(2nd time on D.S.S.) To Coda

57

T
A
B

0 0 0 0 0 0 1 0 3 1 1 0 0 0 0 0 0 0 1 3 1 1 0

Tacit bar 60 1st repeat (1st chorus)

G Bagpipe Solo

61

Gtr V (bagpipe arr. for)

T
A
B

14 16 17 16 14 17 14 17 16 14 16

P P

Gtr IV

T
A
B

9 10

65

Gtr V (bagpipe arr. for)

T
A
B

17 14 16 14 16 17 16 19 16 16 14 17 19

P H H H P H

Gtr IV

T
A
B

9 10

69

T 14 16 17 16 14 17 14 14 16 17

A

B

P P H

T

A 9 10

B

73

T 16 16 19 17 16 16 14 17 19

A

B

P H

T

A 9 10

B

77

D.S.S. al Coda

Gtr V

T 16 19 19 17 19 19 16 19 19 19 17 19 16 19 16 19 19

A 16

B

H H 4

81

H **Outro**

(misc electronic)

Gtr I (rock wah)

T 10 10 10

A

B

sl.

BLIND

As recorded by Korn
(from the 1994 Album "Korn")

Transcribed by www.geocities.com/Power_tab

Words by Korn
Music by Korn

A Intro

Moderate Rock ♩ = 94

The musical score is written for guitar and bass in 4/4 time. The tempo is Moderate Rock at 94 beats per minute. The key signature has one sharp (F#).

Gtr I

mf

2

10x

Gtr II

P.M. P.M.

10 11
9 10
0 0

3x

1 1 1 1

3x

P.M.|

0 2 0 3 0 2 2 0 3

0 2 0 3 0 2 2 0 3 1 1 1 1

9

f

4x $\frac{3}{16}$ $\frac{4}{4}$ 4x

T
A
B

0 2 0 3 0 2 2 0 3 1 1 1 1

0 2 0 3 0 2 2 0 3 1 1 1 1

f

P.M.| P.M.|

T
A
B

(0) 4 (0) 5 (0) 4 4 (0) 5 1 1 1 1

(0) 4 (0) 5 (0) 4 4 (0) 5 1 1 1 1

0 2 0 3 0 2 2 0 3 0 2 2 0 3

0 2 0 3 0 2 2 0 3 0 2 2 0 3

12

P.M.|

T
A
B

0 0 0 0 3 0 2 2 0 3 1 1 1 1

0 2 0 3 0 2 2 0 3 1 1 1 1

P.M.|

T
A
B

(0) (0) (0) (0) 5 (0) 4 4 (0) 5 1 1 1 1

(0) 4 (0) 5 (0) 4 4 (0) 5 1 1 1 1

0 0 0 0 3 0 2 2 0 3 0 2 2 0 3

0 2 0 3 0 2 2 0 3 0 2 2 0 3

3x

3x

B 1st and 2nd Verse

Slower ♩ = 86

The musical score for "The Rose Tree" is presented in three systems. The first system shows the vocal melody (Soprano, Alto, Tenor) and the piano accompaniment. The piano part includes a treble clef, a key signature of one sharp (F#), and a tempo marking of "moderato". The guitar part is shown with fret numbers for the Tenor, Alto, and Bass staves. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment, with the guitar part continuing with fret numbers. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a tempo marking of "moderato".

18

let ring.....|

let ring.....|

sl.

C

Faster ♩ = 100

Gtrs I, II f

D

Original Tempo ♩ = 94

rit.

[illegible]

Gtr I

Gtr_II

P.M.

N.H.-4

~~[5] [5]~~

28

T
A
B

0 2 0 3 0 2 2 0 3 1 1 1 1 0 2 0 3 0 2 2 0 3 1 1 1 1 0 0 0 0 3 0 2 2 0 3 1 1 1 1

P.M.-----| P.M.-----|

T
A
B

(0) 4 (0) 5 (0) 4 4 (0) 5 1 1 1 1 (0) 4 (0) 5 (0) 4 4 (0) 5 1 1 1 1 (0) (0) (0) (0) 5 (0) 4 4 (0) 5 1 1 1 1
0 2 0 3 0 2 2 0 3 0 2 0 3 0 2 0 3 0 0 0 0 3 0 2 2 0 3

31

T
A
B

0 2 0 3 0 2 2 0 3 1 1 1 1 0 2 0 3 0 2 2 0 3 1 1 1 1 0 0 0 0 3 0 2 2 0 3 1 1 1 1

P.M.-----| P.M.-----|

T
A
B

(0) 4 (0) 5 (0) 4 4 (0) 5 1 1 1 1 (0) 4 (0) 5 (0) 4 4 (0) 5 1 1 1 1 (0) (0) (0) (0) 5 (0) 4 4 (0) 5 1 1 1 1
0 2 0 3 0 2 2 0 3 0 2 0 3 0 2 0 3 0 0 0 0 3 0 2 2 0 3

Slower ♩ = 90

34

Gtr I

let ring-----| let ring-----|

T
A
B

0 5 5 5 5 0 5 5 5 5 0 5 5 5 5 0 5 5 5 5 0 5 5 5 5 0
0 3 3 3 3 0 3 3 3 3 0 3 3 3 3 0 3 3 3 3 0 3 3 3 3 0
0 2 2 2 2 0 2 2 2 2 0 2 2 2 2 0 2 2 2 2 0 2 2 2 2 0

E Interlude

F Chorus

41

Gtr I

let ring.....| *f* Full..... Full

T 5 5 5 5 5 5 5 5 5 5

A 3 3 3 3 3 3 3 3 3 3

B 2 2 2 2 2 2 2 2 2 2

Gtr II

mp

T 0 0 0 0 0 0 0 0 0 0

A 4 4 4 4 4 4 4 4 4 4

B 0 0 0 0 0 0 0 0 0 0

44

Full

sl.

sl.

sl.

sl.

48

7 7 7 7 7 7 5 5 5 3 3

5 7

sl.

P.M.|

0 0 0 0 0 0 0 0

4 4 4 4 4 4 4 4

x x x x

0 0 0 0

5 5 x x

3 3 x x

G Outro
Faster ♩ = 108

50

f

let ring|

8x

8x

f

P.M.|

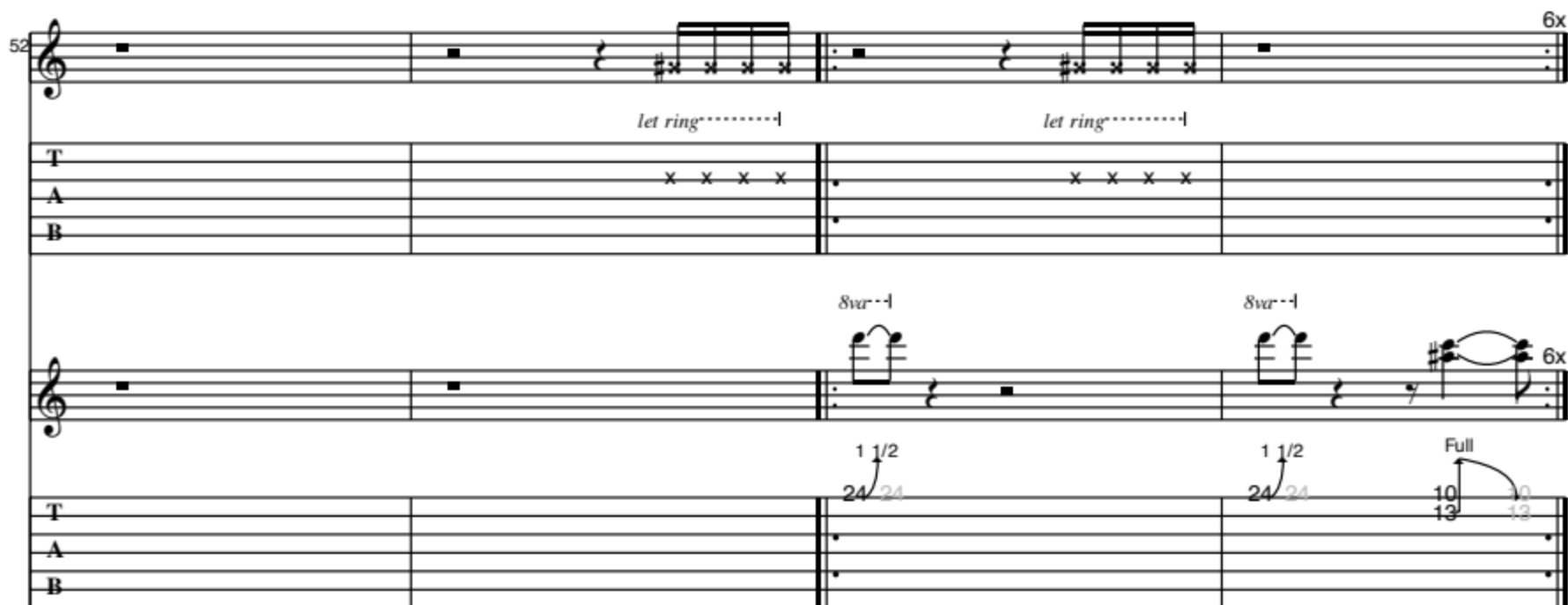
0 0 0 0 0 0 0 0

4 4 4 4 4 4 4 4

(0) 4 (0) 5 (0) 4 4 (0) 5 1 1 1 1

0 2 0 3 0 2 2 0 3

52



let ring.....|

let ring.....|

6x

8var--1

8var--1

6x

1 1/2

24 24

24 24

10 10

13 12

Full

T

A

B

BOTTLED UP INSIDE

As recorded by Korn

(From the 2002 Album UNTOUCHABLES)

Transcribed by Nick Coulter

Words a

A Intro

Moderate Rock $\text{♩} = 92$
C#5

1

Gtrs I, II *f* δvb

4

δvb

7

δvb

T
A
B

2 0 2 2 3 2 2 0 2 2 2 0 2 2 3 2 2 0 2 2 3 2 2 0 2 2 2 0

B Verses

C#5

10

Gtrs I, II δvb

14

δvb

T
A
B

2 2 3 2 2 0 2 2 2 0 2 2 3 2 2 0 2 2 2 0 2 2 3 2 2 0 2 2 2 0 2 2 3 2 2 0 2 2 2 0 2 2 3 2 2 0 2 2 2 0

C Pre-chorus

18

Cmaj7 Bm Cmaj7

Gtr IV *mf*
let ring

T	0	0	5	3	5	0	5	0	0	4	2	4	0	4	0	0	5	3	5	0	5
A																					
B																					

21

Bm Cmaj7 Bm

let ring

T	0	0	4	2	4	0	4	0	0	5	3	5	0	5	0	0	4	2	4	0	4
A																					
B																					

Gtr I

8vb

T																					
A																					
B																					

24

Cmaj7 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5

let ring

Gtr II

T	0	0	5	3	5	0	5	6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7
A																							
B																							

Gtr I

8vb

T																							
A																							
B																							

D Chorus $\frac{8}{8}$
B5

27

8vb
Gtrs I, II

1/2

7 6 5 4 sl.

31

8vb

1/2

7 6 5 4 sl.

To Coda

1.

35

C#5

8vb
Gtr I

8vb
Gtrs I, II

1/2

7 6 5 4 sl.

E Interlude

37

C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5

Gtr II

T

A 3 4 3 4 3 3 4 3 4 3 4 3 3 4 3 4

B

8vb

Gtr I

T

A

B 4 5 4 5 4 4 5 4 5 4 5 4 4 5 4 5 4 5

C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5

40

4x

T

A 3 4 3 4 3 3 4 3 4 3 4 3 3 4 3 4

B

8vb

T

A

B 4 5 4 5 4 4 5 4 5 4 5 4 4 5 4 5 4 5

4x

F Bridge

42

B5

8vb

Gtrs I, II

T

A

B 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

45

8vb

T

A

B 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

D.S. al Coda

48

Em7

8vb

Gtr III *mf*

T

A

B

52

B5

8vb

Gtrs I, II

3x

T

A

B

55

8vb

T

A

B

CHI

As recorded by Korn

(From the 1996 Album LIFE IS PEACHY)

Transcribed by Matthew Martinez

Words &
Arranged

A Intro

$\text{♩} = 120$
C#5 C5 C#5 C5 B5 C#5 C5 B5 C#5

1. , 2. , 3.

1

Gtrs I, II

1/2

20

1/2

1/4

4x

T

A

B

4 3 3 2 2 2 4

4 3 3 2 2 2 4

2 1 1 0 0 0 2

4.
C5 B5 C#5 N.C.

4

20

T

A

B

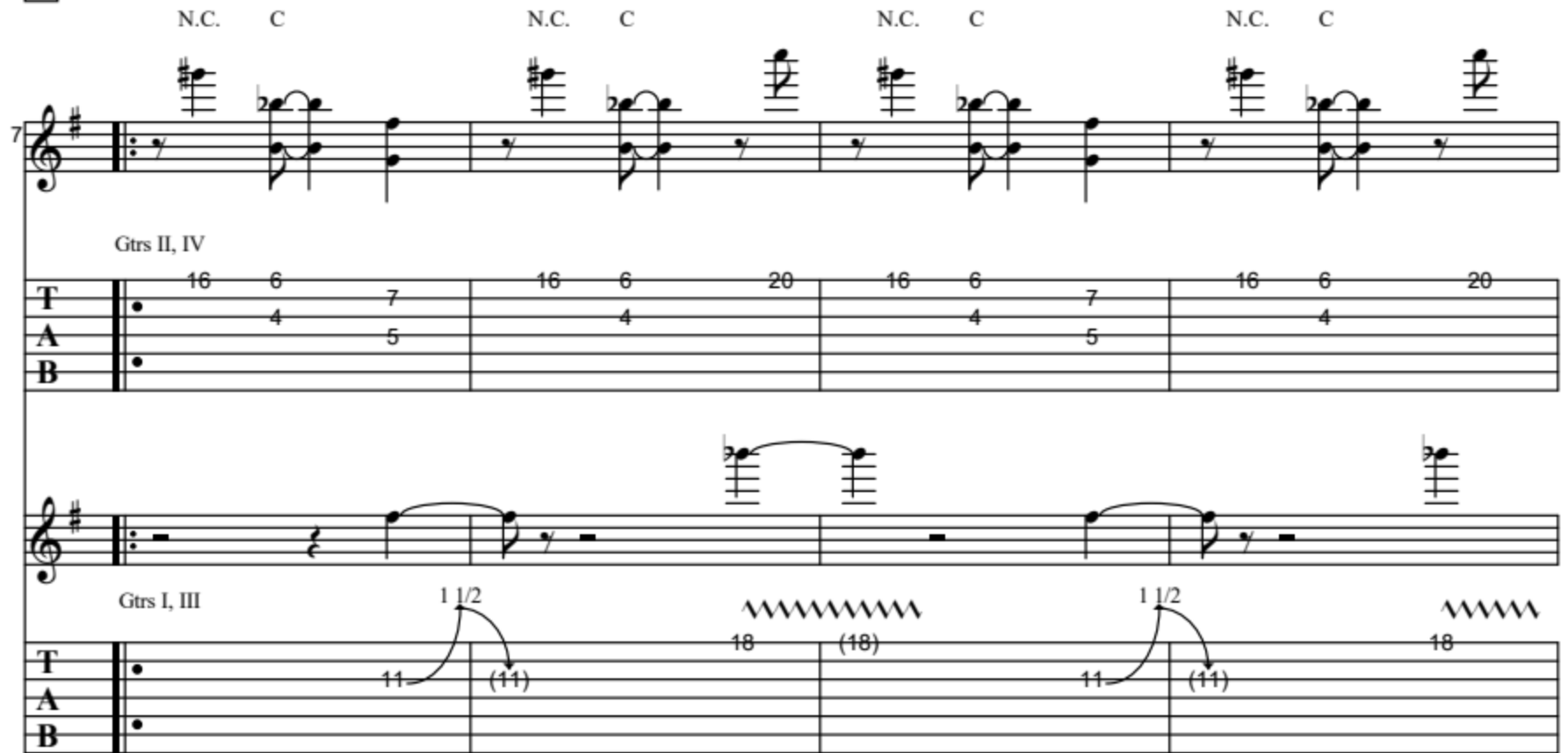
4 3 3 2 2 2 4

4 3 3 2 2 2 4

2 1 1 0 0 0 2

B Verse

N.C. C N.C. C N.C. C N.C. C



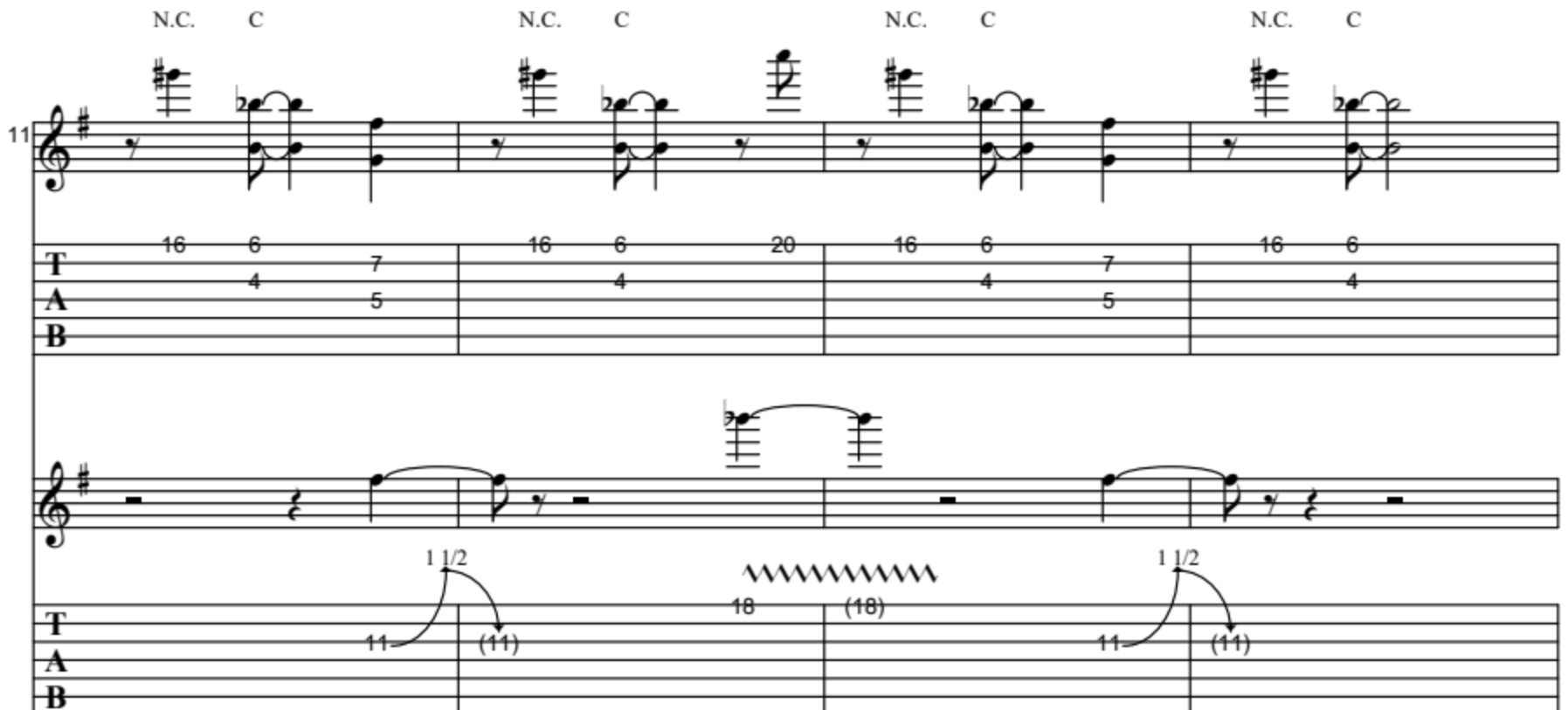
Gtrs II, IV

Gtrs I, III

1 1/2

1 1/2

N.C. C N.C. C N.C. C N.C. C



Gtrs II, IV

Gtrs I, III

1 1/2

1 1/2

D Verse

N.C.

N.C.

C

N.C.

C

24

4

Gtrs I, III

16 6 7 16 6 20

4 5 4

4

Gtrs II, IV

11 1 1/2 (11) 18

4x

E Chorus

C#5

C5

B5

C5

C#5

C5

B5

C5

30

Gtrs I, II

4 4 3 3 2 2 3 3 3 4 4 3 3 2 2 3 3 3 4

4 4 3 3 2 2 3 3 3 4 4 3 3 2 2 3 3 3 4

2 2 1 1 0 0 1 1 1 2 2 1 1 0 0 1 1 1 2

4x

$\text{♩} = 80$

E5

B^bmaj7sus4

E5

Cmaj7sus4

E5

Cmaj7sus4

32

10

20 20

4 4 4 2 4 4 2 4 4 2

0 0 2 1 1 0 0 2 1 1 0 0 2 1 1

E5 Cmaj7sus4 B B5/F# C5 B B5 C5 B B5/F# C5 Cmaj7sus4

45

T 20

A

B

B B5 C5 B B5 C5 B B5/F# C5 B N.C.

48

T 20 20 20

A

B

N.C.

51

N.H. N.H. N.H. N.H.

T 16 16 16 [5] [5] [5] [5]

A

B

♩ = 120

C#5 C5 B5 C5 C#5 C5 B5 C5

55

T

A

B

G Outro

C#5 C5 B5 C5 B5 C5 B5 C5 C#5

58

T

A

B

1/2 1/2

3x

1

C5 B5 C5 C#5 C5 B5 C5 C#5

1/2

T
A
B

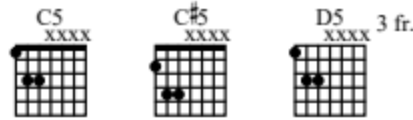
3 3 2 3 4 3 3 2 3 4 2

CHILDREN OF THE KORN

As recorded by Korn

(From the 2000 Album FOLLOW THE LEADER)

Words a



A Intro

Moderately ♩ = 88
N.C.

Vocal recitation

1

4

Gtr I *mf* (w/dist and

14 15 20 21 19 14 15 20 21 19

15 15

4

Gtr II *mf* (w/dist and

12 12 11 9 8 7 7 8 9 9 8 7 12

9 8

N.C.

9

4

14 15 20 21 19 14 15 20 21 19

15 15

4

12 12 11 9 8 7 7 8 9 9 8 7 12

9 8

B Chorus

(4th time on D.S.) To Coda

Gtr III (w/dist) C5

7 open

7 open

4x

13

2

T

A

B

C Verse 1

Gtr III (w/dist) C#5

C5

D5

C#5

C5

D5

17

Gtr I *mf* (w/dist)

T 14 15 14 13 12 14 15 14 13 12 15

A

B

D.S. al Coda

C#5

C5

D5

C#5

C5

D5

21

T 14 15 14 13 12 14 15 14 13 12 15

A

B

D Midtro

N.C.

25

Gtr I *mf* (w/dist and)

Gtr II *mf* (w/dist and)

E Verse 2

Gtr III (w/dist)

31

Gtr I (w/dist)

Gtr II (w/dist)

F Interlude

Pick Scapes

35

Gtr I Pick Scapes

Gtr II (w/dist)

Full

P

G Verse 3 and 4

39

Gtr III (w/dist) C#5

C5 D5 C#5 C5 D5

Gtr I (w/dist)

T 14 15 14 13 14 15 14 13 15

A 12 12

B

4x

H Outro

43

D5

Gtr III (w/dist)

1. , 2. 3. Stop Fuckin' with me,

2

T

A

B

CLOWN

As recorded by Korn

♩ = 151

Musical staff for Gtr I, 4/4 time. The staff shows a sequence of chords and single notes. The first measure is a whole rest. The second measure contains a power chord (F#4, C#5) and a single note (F#4). The third measure contains a power chord (F#4, C#5) and a single note (F#4). The fourth measure contains a power chord (F#4, C#5) and a single note (F#4).

Gtr I

T		3	3	3	3	2	11		10	
A		3	3	3	3	2	10		9	
B		1	1	1	1	0	8		7	

Musical staff for Gtrs III, IV, 4/4 time. The staff shows a sequence of chords and single notes. The first measure is a whole rest. The second measure contains a power chord (F#4, C#5) and a single note (F#4). The third measure contains a power chord (F#4, C#5) and a single note (F#4). The fourth measure contains a power chord (F#4, C#5) and a single note (F#4).

Gtrs III, IV

T							3		2	
A							3		2	
B							1		0	

Musical staff for Gtr I, 4/4 time. The staff shows a sequence of chords and single notes. The first measure contains a power chord (F#4, C#5) and a single note (F#4). The second measure contains a power chord (F#4, C#5) and a single note (F#4). The third measure contains a power chord (F#4, C#5) and a single note (F#4). The fourth measure contains a power chord (F#4, C#5) and a single note (F#4).

T							11		14		14		14	
A							10		14		14		14	
B							8		12		12		12	

Musical staff for Gtrs III, IV, 4/4 time. The staff shows a sequence of chords and single notes. The first measure contains a power chord (F#4, C#5) and a single note (F#4). The second measure contains a power chord (F#4, C#5) and a single note (F#4). The third measure contains a power chord (F#4, C#5) and a single note (F#4). The fourth measure contains a power chord (F#4, C#5) and a single note (F#4).

T							3		2		2		2	
A							3		2		2		2	
B							1		0		0		0	

The musical score for 'The Rose Tree' is presented in a system with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Below the staff, there are three staves labeled T, A, and B, which likely represent different parts or voices. The T staff contains a sequence of notes: 5, 6, 5, 4, 5, 4, 5, 6. The A staff contains a sequence of notes: 5, 6, 5, 4, 5, 4, 5, 6. The B staff contains a sequence of notes: 3, 4, 3, 2, 3, 2, 3, 4. The score is divided into four measures, each containing a sequence of notes. The first measure contains the notes 5, 6, 5, 4, 5, 4, 5, 6. The second measure contains the notes 5, 6, 5, 4, 5, 4, 5, 6. The third measure contains the notes 5, 6, 5, 4, 5, 4, 5, 6. The fourth measure contains the notes 5, 6, 5, 4, 5, 4, 5, 6.

T																
A	3	3	4	3	3	3	3	3	3	4	3	3	3	3	3	3
B	4	4	4	4	3	3	3	3	4	4	3	3	4	4	4	4

12

T 5 6 5 4 5 4 5 6 5 4 5 4 5 6 4

A 3 4 3 2 3 2 3 4 3 2 3 2 3 4 2

B

[illegible]

16

T 5 6 5 4 5 4 5 6 | 5 4 5 4 5 6 4 | 5 6 5 4 5 4 5 6 | 5 4 5 4 5 6 4

A 3 4 3 2 3 2 3 4 | 3 2 3 2 3 4 2 | 3 4 3 2 3 2 3 4 | 3 2 3 2 3 4 2

B

The image shows a musical score for the song "The Rose Tree". It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Below the staff, there are three staves labeled T, A, and B, which likely represent different vocal parts or instruments. The T staff has a single note, while the A and B staves have multiple notes. The notes are written in a simplified, stylized manner, possibly representing a simplified version of the melody or a specific dialect.

20

T 5 6 5 4 5 4 5 6 5 4 5 6 4 5 6 5 4 5 4 5 6

A 5 6 5 4 5 4 5 6 5 4 5 6 4 5 6 5 4 5 4 5 6

B 3 4 3 2 3 2 3 4 3 2 3 4 2 3 4 3 2 3 2 3 4

T

A 3 4 3 2 3 2 3 4 3 2 3 4 2 3 4 3 2 3 2 3 4

B 3 4 3 2 3 2 3 4 3 2 3 4 2 3 4 3 2 3 2 3 4

23

T 5 4 5 4 5 6 4 5 6 5 4 5 4 5 6 5 4 5 4 5 6

A 5 4 5 4 5 6 4 5 6 5 4 5 4 5 6 5 4 5 4 5 6

B 3 2 3 2 3 4 2 3 4 3 2 3 2 3 4 3 2 3 2 3 4

T

A 3 2 3 2 3 4 2 3 4 3 2 3 2 3 4 3 2 3 2 3 4

B 3 2 3 2 3 4 2 3 4 3 2 3 2 3 4 3 2 3 2 3 4

26

Gtr II

17 17 17 20

T

A

B

Gtr I

T 5 6 5 4 5 4 5 6 5 4 5 6 4 5 6 4

A 3 4 3 2 3 2 3 4 3 2 3 2 4 4 2

B 3 4 3 2 3 2 3 4 3 2 3 2 4 4 2

Gtrs III, IV

T

A 3 4 3 2 3 2 3 4 3 2 3 2 4 2

B 3 4 3 2 3 2 3 4 3 2 3 2 4 2

28

T 19 19 17 17

A

B

T 5 6 5 4 5 4 5 6 5 4 5 6 4 5 6 4

A 3 4 3 2 3 2 3 4 3 2 3 2 4 4 2

B 3 4 3 2 3 2 3 4 3 2 3 2 4 4 2

T

A 3 4 3 2 3 2 3 4 3 2 3 2 4 2

B 3 4 3 2 3 2 3 4 3 2 3 2 4 2

30

17

17

17

T

A

B

T

A

B

T

A

B

32

17

17

T

A

B

T

A

B

T

A

B

34

T 17 17 17 20

A

B

T 5 6 5 4 5 4 5 6

A 5 6 5 4 5 4 5 6

B 3 4 3 2 3 2 3 4

T

A 3 4 3 2 3 2 3 4

B 3 4 3 2 3 2 3 4

36

T 19 17 17 17

A

B

T 5 6 5 4 5 4 5 6

A 5 6 5 4 5 4 5 6

B 3 4 3 2 3 2 3 4

T

A 3 4 3 2 3 2 3 4

B 3 4 3 2 3 2 3 4

38

17 17 15 17 17

T
A
B

T 5 6 5 4 5 4 5 6
A 5 6 5 4 5 4 5 6
B 3 4 3 2 3 2 3 4

T
A 3 4 3 2 3 2 3 4
B 3 4 3 2 3 2 3 4

40

17 15 15

T
A
B

T 5 6 5 4 5 4 5 6
A 5 6 5 4 5 4 5 6
B 3 4 3 2 3 2 3 4

T
A 3 4 3 2 3 2 3 4
B 3 4 3 2 3 2 3 4

[illegible][illegible]

50

17 17 17 17 17 18 20 17 17 17 17 17 18 20

2 1 1 0 0 1 0 0 4 3 3 2 2 1 1 0 2 1 1 0 0 1 0 0 4 3 3 2 2 1 1 0

4 3 3 2 2 1 1 0 4 3 3 2 2 1 1 0 4 3 3 2 2 1 1 0

[illegible]

58

Gtr I

Gtrs III, IV

Measure 58: Gtr I and Gtrs III, IV play a rhythmic pattern of eighth notes. Gtr II is silent.

Measure 59: Gtr I and Gtrs III, IV play a rhythmic pattern of eighth notes. Gtr II is silent.

Measure 60: Gtr I and Gtrs III, IV play a rhythmic pattern of eighth notes. Gtr II is silent.

61

Gtr II

Gtr I

Gtrs III, IV

Measure 61: Gtr II plays a sustained note. Gtr I and Gtrs III, IV play a rhythmic pattern of eighth notes.

Measure 62: Gtr II plays a sustained note. Gtr I and Gtrs III, IV play a rhythmic pattern of eighth notes.

Measure 63: Gtr II plays a sustained note. Gtr I and Gtrs III, IV play a rhythmic pattern of eighth notes.

Measure 64: Gtr II plays a sustained note. Gtr I and Gtrs III, IV play a rhythmic pattern of eighth notes.

63

17 20 19

T
A
B

T
A
B

10 9 10 9 10 11 9 10 11 10 9 10 9 10 11
10 9 10 9 10 11 9 10 11 10 9 10 9 10 11
8 7 8 7 8 9 7 8 9 8 7 8 7 8 9

T
A
B

3 2 3 2 3 4 2 3 4 3 2 3 2 3 4
3 2 3 2 3 4 2 3 4 3 2 3 2 3 4
3 2 3 2 3 4 2 3 4 3 2 3 2 3 4

65

19 17 17 17

T
A
B

T
A
B

10 9 10 9 10 11 9 10 11 10 9 10 9 10 11
10 9 10 9 10 11 9 10 11 10 9 10 9 10 11
8 7 8 7 8 9 7 8 9 8 7 8 7 8 9

T
A
B

3 2 3 2 3 4 2 3 4 3 2 3 2 3 4
3 2 3 2 3 4 2 3 4 3 2 3 2 3 4
3 2 3 2 3 4 2 3 4 3 2 3 2 3 4

71

T 17 17 20 19

A

B

T

A

B

T

A

B

73

T 10 17 17 17 17

A

B

T 10 9 10 9 10 11 9 10 11 10 9 10 9 10 11

A 10 9 10 9 10 11 9 10 11 10 9 10 9 10 11

B 8 7 8 7 8 9 7 8 9 8 7 8 7 8 9

T

A 3 2 3 2 3 4 2 3 4 3 2 3 2 3 4

B 3 3 3 3 3 4 3 3 4 3 3 3 3 3 4

75

17 15 17 17 17 15

T
A
B

10 9 10 9 10 11 9 10 11 10 9 10 9 10 11
10 9 10 9 10 11 9 10 11 10 9 10 9 10 11
8 7 8 7 8 9 7 8 9 8 7 8 7 8 9

T
A
B

3 2 3 2 3 4 2 3 4 3 2 3 2 3 4
3 2 3 2 3 4 2 3 4 3 2 3 2 3 4
3 2 3 2 3 4 2 3 4 3 2 3 2 3 4

77

15 17 17 17 17 17 17 18 20

T
A
B

10 9 10 9 10 11 9 7 6 5 5 4 4 3 3 2
10 9 10 9 10 11 9 7 7 6 5 4 4 3 3 2
8 7 8 7 8 9 7 5 5 4 3 2 2 1 1 0

T
A
B

3 2 3 2 3 4 2 0 4 3 3 2 2 1 1 0
3 2 3 2 3 4 2 0 4 3 3 2 2 1 1 0
3 2 3 2 3 4 2 0 4 3 3 2 2 1 1 0

[illegible]

84

T 17 17 17 17 17 17 17 17 17 15 17 17 17 17 17 17 18 20

A

B

T 2 1 1 0 0 3 3 2 2 1 0 0 0 3 3 2 4 3 3 2 2 1 1 0 4 3 3 2 2 1 1 0

A 0 4 3 3 2 2 1 1 0 0 4 3 3 2 2 1 1 0

B

T 4 3 3 2 2 1 1 0 4 3 3 2 2 1 1 0 4 3 3 2 2 1 1 0

A 0 4 3 3 2 2 1 1 0 0 4 3 3 2 2 1 1 0

B 0 4 3 3 2 2 1 1 0 0 4 3 3 2 2 1 1 0

[illegible]

The image displays a musical score for the song "The Rose Tree". It consists of three systems, each with a vocal melody line and a three-part harmony for Tenor (T), Alto (A), and Bass (B) voices.

System 1:

- Vocal Melody:** Treble clef, key of D major (F# and C#). The melody starts with a quarter note D5, followed by a quarter note E5, a quarter note F#5, and a half note G5. A slur covers the next two measures: a half note A5 and a half note B5. The final measure is a whole note C6.
- Harmony:** The Tenor part has notes 17, 17, 17, and 17. The Alto and Bass parts have whole notes 18 and 18 in the final measure.

System 2:

- Vocal Melody:** Treble clef, key of D major. The melody starts with a quarter note D5, followed by a quarter note E5, a quarter note F#5, and a half note G5. A slur covers the next two measures: a half note A5 and a half note B5. The final measure is a whole note C6.
- Harmony:** The Tenor part has notes 2, 1, 1, 0, 0. The Alto and Bass parts have notes 4, 3, 3, 2, 2, 1, 1, 0.

System 3:

- Vocal Melody:** Treble clef, key of D major. The melody starts with a quarter note D5, followed by a quarter note E5, a quarter note F#5, and a half note G5. A slur covers the next two measures: a half note A5 and a half note B5. The final measure is a whole note C6.
- Harmony:** The Tenor part has notes 4, 3, 3, 2, 2, 1, 1, 0. The Alto and Bass parts have notes 4, 3, 3, 2, 2, 1, 1, 0.

96

T 19
A
B

sl. sl. sl. sl.

100

T 19
A
B

sl. sl. sl. sl.

120

Gtr II

T 17 17 17 17 17 17 17 17

A

B

Gtr I

T 1 2 1 0 1 0 1 2 1 0 1 0 1 2 0 1 2 1 0 1 0 1 2 0

A 0 1 0 0 0 0 1 3 4 3 2 3 2 3 4 3 4 3 4 3 2 3 2 3 4

B 3 4 3 2 3 2 3 4 3 2 3 2 3 4 2 3 4 3 2 3 2 3 4 2

Gtrs III, IV

T

A 3 4 3 2 3 2 3 4 3 2 3 2 3 4 2 3 4 3 2 3 2 3 4 2

B 3 4 3 2 3 2 3 4 3 2 3 2 3 4 2 3 4 3 2 3 2 3 4 2

124

T 17 17 17 17 17 17 17 17 17 17 17 17 17 17

A

B

T 1 2 1 0 1 0 1 2 1 0 1 0 1 2 0 1 2 1 0 1 0 1 2 0

A 0 1 0 4 0 4 0 1 4 0 4 0 1 4 0 4 0 4 0 4 0 4 0 1

B 3 4 3 2 3 2 3 4 3 2 3 2 3 4 2 3 4 3 2 3 2 3 4

T

A 3 4 3 2 3 2 3 4 3 2 3 2 3 4 2 3 4 3 2 3 2 3 4

B 3 4 3 2 3 2 3 4 3 2 3 2 3 4 2 3 4 3 2 3 2 3 4

127

17 17 17 17 17 17 17 17 17 17 17 15

T 1 0 0 0 1 2 0 1 2 1 0 1 0 1 2 1 0 0 1 0 1 2 0

A 0 4 0 4 0 1 4 0 1 0 0 1 0 0 4 0 0 0 4 0 0 1 4

B 3 2 3 2 3 4 2 3 4 3 2 3 2 3 4 3 2 3 2 3 2 3 4 2

T 3 2 3 2 3 4 2 3 4 3 2 3 2 3 4 3 2 2 3 2 3 4 2

A 3 2 3 2 3 4 2 3 4 3 2 3 2 3 4 3 2 2 3 2 3 4 2

B 3 2 3 2 3 4 2 3 4 3 2 3 2 3 4 3 2 2 3 2 3 4 2

130

15 17 17 17 17 17 17 18 20 17 17 17 17 17

T 2 2 6 5 5 4 4 3 3 2 2 2 2 2 6 5

A 2 2 6 5 5 4 4 3 3 2 2 2 2 2 6 5

B 0 0 4 3 3 2 2 1 1 0 0 0 0 0 4 3

T 0 0 4 3 3 2 2 1 1 0 0 0 0 0 4 3

A 0 0 4 3 3 2 2 1 1 0 0 0 0 0 4 3

B 0 0 4 3 3 2 2 1 1 0 0 0 0 0 4 3

134

T 17 18 20 17 17 17 17 17 17 18 20 17 17 17 17 17

A

B

T 5 4 4 3 3 2 2 2 2 6 5 5 4 4 3 3 2 2 2 6 5 5 4 4 3 3 2 2 2 6 5

A 5 4 4 3 3 2 2 2 2 6 5 5 4 4 3 3 2 2 2 6 5 5 4 4 3 3 2 2 2 6 5

B 3 2 2 1 1 0 0 0 0 4 3 4 3 3 2 2 1 1 0 0 0 4 3 4 3 3 2 2 1 1 0 0 0 4 3

T 3 2 2 1 1 0 0 0 0 4 3 3 2 2 1 1 0 0 0 0 4 3 3 2 2 1 1 0 0 0 0 4 3

A 3 2 2 1 1 0 0 0 0 4 3 3 2 2 1 1 0 0 0 0 4 3 3 2 2 1 1 0 0 0 0 4 3

B 3 2 2 1 1 0 0 0 0 4 3 3 2 2 1 1 0 0 0 0 4 3 3 2 2 1 1 0 0 0 0 4 3

138

T 17 17 15 17 17 17 17 17 17 18 20 17 17 17 17 17

A

B

T 5 4 4 3 3 2 2 2 2 6 5 5 4 4 3 3 2 2 2 6 5 5 4 4 3 3 2 2 2 6 5

A 5 4 4 3 3 2 2 2 2 6 5 5 4 4 3 3 2 2 2 6 5 5 4 4 3 3 2 2 2 6 5

B 3 2 2 1 1 0 0 0 0 4 3 4 3 3 2 2 1 1 0 0 0 4 3 4 3 3 2 2 1 1 0 0 0 4 3

T 3 2 2 1 1 0 0 0 0 4 3 3 2 2 1 1 0 0 0 0 4 3 3 2 2 1 1 0 0 0 0 4 3

A 3 2 2 1 1 0 0 0 0 4 3 3 2 2 1 1 0 0 0 0 4 3 3 2 2 1 1 0 0 0 0 4 3

B 3 2 2 1 1 0 0 0 0 4 3 3 2 2 1 1 0 0 0 0 4 3 3 2 2 1 1 0 0 0 0 4 3

142

T 17 18 20 17 17 17 17 17 17 17 17 17

A

B

T 5 4 4 3 3 2 2 | 2 | 5 4 4 3 3 2 2 | 2 | 5 4 4 3 3 2 2 | 2 | 5 4 4 3 3 2 2 | 2 |
A 3 2 2 1 1 0 0 | 0 | 3 2 2 1 1 0 0 | 0 | 3 2 2 1 1 0 0 | 0 | 3 2 2 1 1 0 0 | 0 |
B | | | | | | |

[illegible][illegible]

T
A 3 2 2 1 1 0 1 1 1 1 0 1 1 1 1
B 3 2 2 1 1 0 1 1 1 1 0 1 1 1 1

149

Measures 149-151 of a musical score. The score is written for a guitar and a three-part vocal harmony (Tenor, Alto, Bass). The guitar part features a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. The vocal parts provide harmonic support with specific intervals and fingerings indicated by numbers.

Measure 149: The guitar plays a melodic phrase. The bass line has a 17-fret barre. The vocal parts enter with specific intervals.

Measure 150: Continuation of the melodic and harmonic material.

Measure 151: Continuation of the melodic and harmonic material.

152

Measures 152-154 of a musical score. The score continues the guitar and three-part vocal harmony. The guitar part includes a melodic line and a bass line with chords. The vocal parts provide harmonic support.

Measure 152: Continuation of the melodic and harmonic material.

Measure 153: Continuation of the melodic and harmonic material.

Measure 154: Continuation of the melodic and harmonic material, ending with a double bar line.

D Chorus

14

T
A
B

14 7 7 8 8 10 8 14 7 7 8 8 5 12 7 7 8 8 5 5 5 6 6 8 6 12 7 7 8 8 5 6 6 3

E Out-Chorus

18

T
A
B

7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5

F Verse

20

T
A
B

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

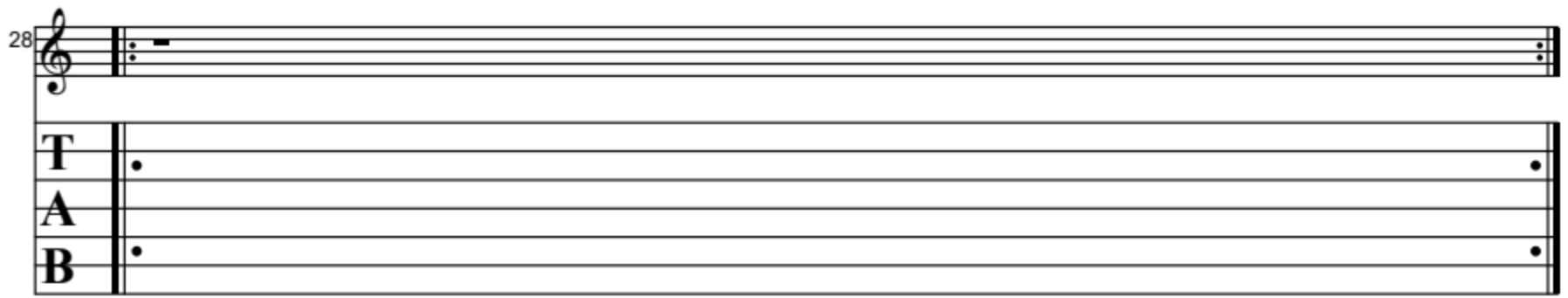
G Pre-Chorus

24

T
A
B

9 9 7 7 10 10 8 8 10 10 8 8 7 7 6 5 5 9 9 7 7 10 10 8 8 10 10 8 8 7 5 1/2 7

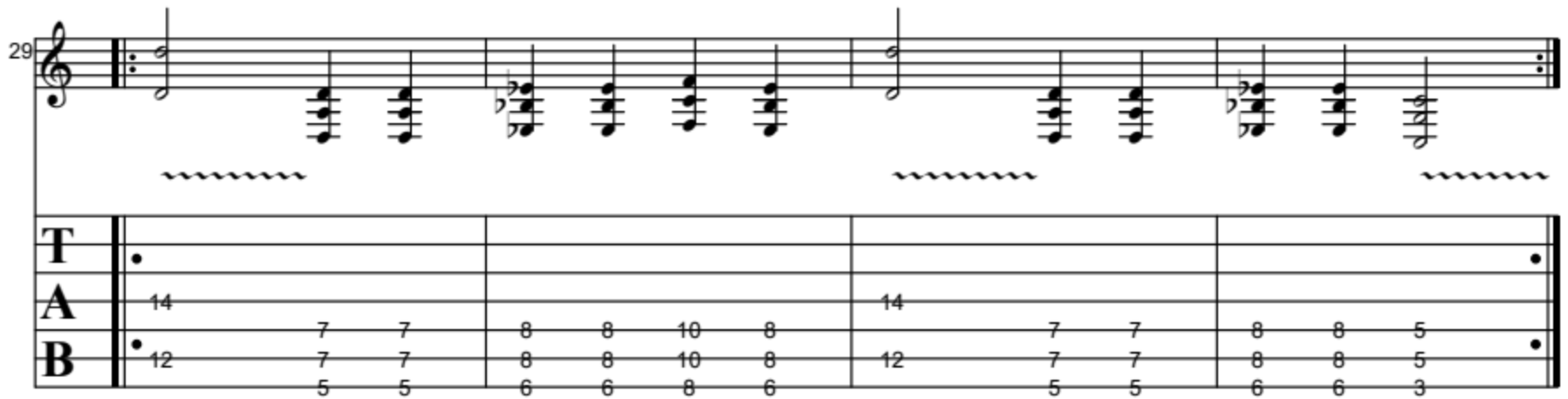
28



T
A
B

H Chorus

29

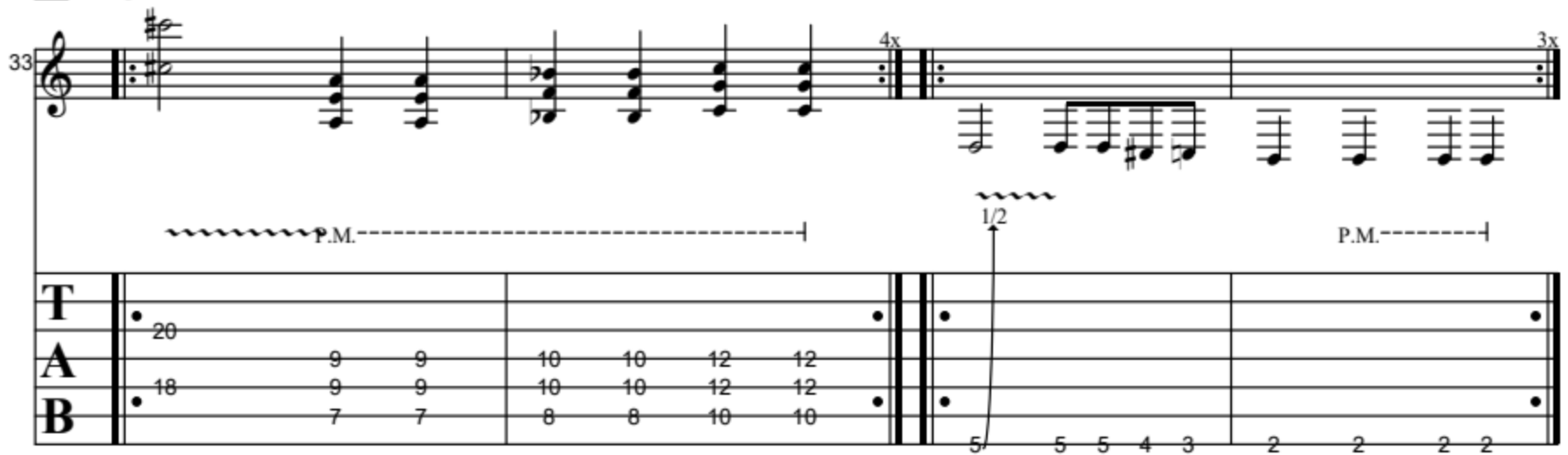


T
A
B

14	7	7	8	8	10	8	14	7	7	8	8	5
12	7	7	8	8	10	8	12	7	7	8	8	5
	5	5	6	6	8	6		5	5	6	6	3

I Bridge

33

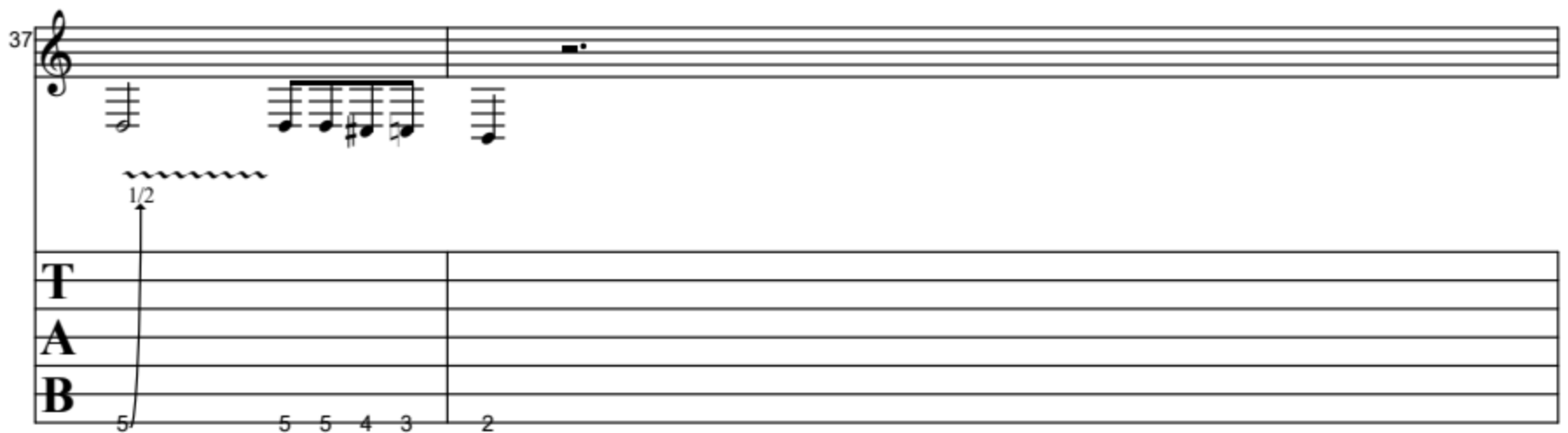


T
A
B

20	9	9	10	10	12	12						
18	9	9	10	10	12	12						
	7	7	8	8	10	10						

5 5 5 4 3 2 2 2 2

37



T
A
B

5	5	5	4	3	2
---	---	---	---	---	---

J Chorus

39

T																
A	14								14							
B	12				7 7 8 8 10 8				12				7 7 8 8 5			
	5 5				6 6 8 6				5 5				6 6 3			

43

T																
A									14							
B					7 7 8 8 10 8				12				7 7 8 8 5			
					5 5 6 6 8 6				5 5				6 6 3			

47

T																
A	14								14							
B	12				7 7 8 8 10 8				12				7 7 8 8 5			
	5 5				6 6 8 6				5 5				6 6 3			

K Outro

51

T								
A								
B	5 5 5 5				5 5 5 5			

COUNTING ON ME

As recorded by Korn

(From the 2003 Album TAKE A LOOK IN THE MIRROR)

Transcribed by
erikthestupid@hotmail.com

Words a

A Intro

Moderately Slow Rock ♩ = 78

1

Gtr I

3x

1/2

sl.

B⁷5 C5 B⁷5 C5

3

Gtr I

1/2

sl.

1/2

sl.

Gtr II

1/2

sl.

1/2

sl.

B Verses

5

Gtr I

1/2

sl.

1/2

sl.

1/2

sl.

1/2

sl.

Gtr II *mp*

10 10 7 5 8 (8)

9

T
A
B

1 x x 1 x x 1 x x 1 x x 3

sl.

1 x x 1 x x 1 x x 1 x x 3

sl.

1 x x 1 x x 1 x x 1 x x 3

sl.

1 x x 1 x x 1 x x 1 x x 3

sl.

10

10

7 5 8 (8)

C Pre-Chorus / Main Riff

13

B⁷5 C5 B⁷5 C5

Gtr I

1/2

sl.

1/2

sl.

f

1/2

sl.

1/2

sl.

D Chorus

15

B⁷5 F5/C F#5 D⁷5/A⁷ E⁷5/B⁷ A⁷5 B5

Gtrs I, II

3 4 4 6 6 4

1 2 2 4 4 2

19

B^b5 F5/C F[#]5 D^b5/A^b E^b5/B^b A^b5 B5

T
A
B

[E] Breakdown

23

F[#] F[#] F[#] F[#]

Gtr I

T
A
B

Gtr II

T
A
B

[F] Heavy Riff Change

27

C C C C F5

Gtrs I, II P.M.----- P.M.----- P.M.----- P.M.-----

T
A
B

F5 C C

31

P.M.----- P.M.-----

T
A
B

G Main Riff

33

B $\flat$ 5 C5 B $\flat$ 5 C5

sl. 1/2

Gtr II

sl. 1/2

H Out-Chorus

35

B $\flat$ 5 F5/C F $\sharp$ 5 D $\flat$ 5/A $\flat$ E $\flat$ 5/B $\flat$ A $\flat$ 5 B5 4x

39

B $\flat$ 5

Gtr I *mf* A.H.

C

Gtr II

1

T
A
B

T
A
B

(3)
(3)
(4)

(3)
(3)
(4)

(3)
(3)
(4)

(From the 1999 Album ISSUES)

Words and
Reginald
Christian

Tuning: A D G C F A D (tune down 1

Moderately ♩ = 96

Moderately ♯ = 50

C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5

1

Gtr I P.M. P.M. P.M. P.M.

T
A
B

sl. 0 2 sl. 0 2 sl. 0 2 sl. 0

The musical score consists of two systems. The first system features a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. Above the staff are seven pairs of chord symbols: C#5 D5, C#5 D5, C#5 D5, C#5 D5, C#5 D5, C#5 D5, and C#5 D5. Below the staff, there are three instances of "P.M." separated by dashed lines, indicating breath marks. The second system shows guitar tablature for strings T, A, and B. The B string has fret numbers 4, 5, 0, 2, 4, 5, 0, 2, 4, 5, 0, 2, 4, 5, 0. Slurs group the notes (4,5), (4,5), (4,5), (4,5), (4,5), and (4,5). Each slur is labeled "sl." below it.

The image shows a musical score for guitar. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth notes, with some beamed together. Above the staff, there are labels: C#5 D5, C#5 D5, C#5 D5, C#5 D5, C#5 D5, C#5 D5, C#5 D5, C#5 D5. Below the staff, there are labels: 8vb, Gtrs II, III P.M., P.M., P.M., P.M. The bottom staff is a tablature staff with six lines. It shows fret numbers (0, 2, 3, 4, 5) and slurs. The tablature is written in a way that suggests a specific fingering and technique, possibly a sweep or a fast run.

B Verse

The musical score consists of two systems. The first system features a guitar part on a treble clef staff with a key signature of one sharp (F#) and a common time signature. Above the staff, there are eight measures of music, each labeled with "C#5 D5". Below the staff, there are four measures of music, each labeled "P.M.". A dashed line labeled "8vb" spans across the middle of the system. The second system features a three-part vocal harmony on tenor (T), alto (A), and bass (B) staves. Each staff has a common time signature. The vocal parts consist of six measures of music, each labeled with "sl." and "st.". The guitar part continues with six measures of music, each labeled with "sl." and "st.". The vocal parts end with a double bar line.

C Chorus

2.
D.S.

13

8vb

T	0	(0)	(0)		
A	2	(2)	(2)		
B	1	(1)	(1)		

D Bridge

1., 2., 3., 4., 5.

6.

CIS

G5

6x

Gtr I

Gtr III *p*

p

C#5 D5

C#5 D5

C#5 D5

C#5 D5

C#5 D5

C#5 D5

C#5 D5

C#5 D5

 $8vb^{-}$

P.M.

P.M.

P.M.

P.M.

C#5 D5

C#5 D5

C#5 D

C#5 1

C#5

CIS

CIS

 $8vb^{-}$

P.M.

P.M.

F

25

C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5

Gtrs II, III *f* P.M. P.M. P.M. P.M.

8vb

T A B

sl. sl. sl. sl. sl. sl. sl. sl.

E Chorus

27

N.C.

8vb

T A B

31

8vb

T A B

35

8vb

T A B

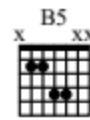
(0) (0) (0)
(2) (2) (2)
(1) (1) (1)

DEAD BODIES EVERYWHERE

As recorded by KOrn

(From the 2000 Album FOLLOW THE LEADER)

Words a



All gtr are uned down on whole
step

A Intro

Slow/Tempo I ♩ = 48

Drums

Gtr II *mf* (w/dist) B5 8va

Gtr I *mf* (w/clean)

21 19 19 20 19 19 19 19 20 19 21 19 20 19 19 19

5x

Faster/Tempo II ♩ = 96

D5 C#5 B5

D5 C#5

B5

C#5

D5 C#5 B5

D5 C#5

B5

C#5

Gtrs III, IV *f* (w/dist) 8vb

5 4 2 2 x 5 4 2 2 4 0 5 4 2 2 x 5 4 2 2 4 0

3 2 0 0 x 3 2 0 0 2 0 3 2 0 0 x 3 2 0 0 2 0

sl.

D5 C#5 B5

D5 C#5

B5

C#5

D5 C#5 B5

D5 C#5

B5

C#5

8vb

5 4 2 2 x 5 4 2 2 4 0 5 4 2 2 x 5 4 2 2 4 0

3 2 0 0 x 3 2 0 0 2 0 3 2 0 0 x 3 2 0 0 2 0

sl.

[B] Verses 1 and 2B5
Gtr II (w/dist)

9

Gtr V (w/dist)

T 12 (12) 19 (19) 20

A

B

12

T 11 19 (19) 17 12 19

A

B

sl. 3 4fr.

15

T 20 11 19 (19) 17

A

B

sl. sl. sl.

[C] Chorus

D5 C#5 B5 D5 C#5 B5 C#5 D5 C#5 B5 D5 C#5 B5 C#5

18

8vb Gtrs III, IV f (w/dist)

T

A

B

sl.

D5 C#5 B5 D5 C#5 B5 C#5 D5 C#5 B5 D5 C#5 B5 C#5

20

8vb

T

A

B

sl.

22

D5 C#5 B5 D5 C#5 B5 C#5 D5 C#5 B5 D5 C#5 B5 C#5

8vb-----┘ 8vb-----┘ 8vb-----┘ 8vb-----┘ 8vb

T
A
B

5 4 2 2 x 5 4 2 2 4 0 5 4 2 2 x 5 4 2 2 4 0

3 2 0 0 x 3 2 0 0 2 0 3 2 0 0 x 3 2 0 0 2 0

st. st.

24

D5 C#5 B5 D5 C#5 B5 C#5 1. D5 C#5 B5 D5 C#5 B5 C#5 2.

8vb-----┘ 8vb-----┘ 8vb-----┘ 8vb-----┘ 8vb-----┘ 8vb-----┘

T
A
B

5 4 2 2 x 5 4 2 2 4 0 5 4 2 2 x 5 4 2 2 4 0 5 4 2 2 x 5 4 2 2 4 0

3 2 0 0 x 3 2 0 0 2 0 3 2 0 0 x 3 2 0 0 2 0 3 2 0 0 x 3 2 0 0 2 0

st. st. st.

Gtr (w/dist) Full

12 12

14 14

T
A
B

D Interlude

Slower/Tempo I ♩ = 48

B5

Gtr II (w/dist)

8va-----┘

Gtr I (w/clean)

21 21 21 21 21 21 21 21

19 19 19 19 19 19 19 19

20 20 20 20 20 20 20 20

T
A
B

E Interlude 2

Faster/Tempo III ♩ = 104

N.C.(B5)

Gtr II *mf* 

31

Gtr VI mf (w/dist and *whammy)

T 19 20 19 19 19 (19)20 19 19 17 17 18 19 20 19 19 19 (19)20 18 19

A

B

* Pithces sound

Gtr V mf (w/dist)

T

A 8 8

B

B5

8va

35

19 20 17 (17)

T

A

B

3/4

F Interlude 3

Slower/Tempo II ♩ = 96

B5

C5

[illegible]

* Two Gtrs arr. for one

G Bridge

The image shows a musical score for the piece "The Ring" by John Williams. The score is written for a guitar and a three-part vocal harmony (Tenor, Alto, Bass). The guitar part is in E major (indicated by four sharps in the key signature) and 4/4 time. It features a melodic line with a "let ring" instruction, suggesting a sustained or resonant sound. The vocal parts provide a harmonic accompaniment. The score is marked with a "6x" repeat sign at the end, indicating that the section should be repeated six times. The guitar part is written on a single staff, while the vocal parts are written on three staves labeled T (Tenor), A (Alto), and B (Bass).

C5

42

8vb

8vb

8vb

8vb

8vb

4x

T

A

B

H Outro

Slower/Tempo I ♩ = 48

Cmaj7

Gtrs III, IV
(w/dist)

rit.

8va

44

Gtr I (w/clean)

T
A
B

21 19 20 19 20 19 19 20 21 19 20 20 19 19 20 21 19 20 20 19 19 20 21 19 20

DID MY TIME

As recorded by Korn

(From the 2003 Album TAKE A LOOK IN THE MIRROR)

Transcribed by Nick Coulter

Words a



A Intro

Moderate Rock ♩ = 93
N.C.(D)

1

Gtr I *mf* (James "Munky" Shaffer)

T

A 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2

B

3

(E) (D)

Gtr I

T

A 0 3 3 3 0 3 3 3 0 3 3 3 0 3 3 3 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2

B

Gtrs II, VI *f* (Brian "Head" Welch)
(elec. w/heavy dist. and Whammy)

T

A

B 3 6 6 6 3 6 6 6 3 6 6 6 3 6 6 6

*Whammy pedal set to harmonize 1 octave

(E) N.C.

Gtr I *mp* *(elec. w/dist. and

T
A 0 3 3 3 0 3 3 3 0 3 3 3 0 3 3 3
B 2 2 2 2 2 2 3 3 3 3 3 3 2 2 2 2

T
A
B 3 6 6 6 3 6 6 6 3 6 6 6 3 6 6 6

*Wah is used as a filter.

[B] N.C.

Gtrs I, II *f* (w/heavy

T
A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
B 2 2 2 2 2 2 3 3 3 3 3 3 2 2 2 2

F#5

T
A 2 2 2 2 2 2 3 3 3 3 3 3 2 2 2 2
B 2 2 2 2 2 2 3 3 3 3 3 3 4 4 4 4

[C] 1st and 2nd Verses

N.C.(D)

Gtrs I, II

T
A
B 3 5 5 3 5 5 3 5 5 3 5 5 3 6 6 3 6 6 3 6 6 3 6 6

13

T

A

B

3 5 5 3 5 5 3 5 5 3 5 5 3 6 6 3 6 6 3 6 6 3 6 6

15

T

A

B

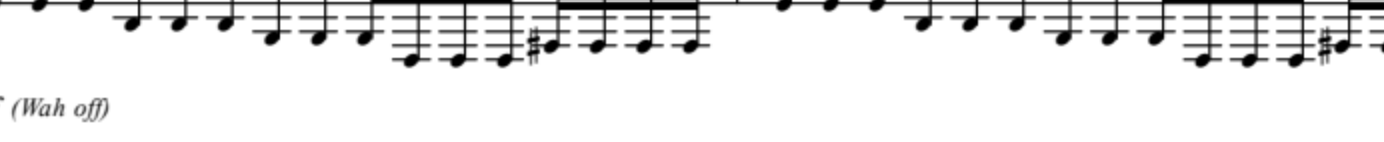
3 5 5 3 5 5 3 5 5 3 5 5 3 6 6 3 6 6 3 6 6 3 6 6

D Pre-chorus

N.C.

17 

E 1st and 2nd Choruses

20 

Gtr I *f* (*Wah off*)



T
A
B

Gtr II *mf*



T
A
B

D.S. al Coda

To Coda

F#5

[illegible]

F Interlude



N.C.(D)

24

Gtr III, IV *8vb* (James "Munky" Shaffer)
mf (clean elec. w/Whammy)
let ring

T
A 3 2
B 3

*Whammy pedal set to harmonize 1 octave

Gtr II

T
A
B 3 (3)

28

8vb
let ring

T
A
B

3 2 3 2 3 2 3 2 5

3 3 3 3

Gtr V (Brian "Head" Welch)
let ring

T
A
B

2 0 2 0 2 2 2 0 2

3 3 3 3

G Bridge

N.C.(C)

32

Gtrs I, II *f*(w/heavy)

T
A
B

3 3 4 3 3 3 3 4 3 1 3 3 4 3 3 3 3 4 3 1 3 3 4 3 3 3 3 4 3 1 3 3 4 3 3 3 3 4 3 1

P sl. P sl. P sl. P sl. P sl. P sl.

(C)

36

Gtrs I, II

T
A
B

1 3 3 1 3 3 1 3 3 1 3 3 1 4 4 1 4 4 1 4 4 1 4 4

H 3rd Chorus

38

Gtr I

T

A

B

Gtr II

T

A

B

3x

3x

40

F#5

T

A

B

T

A

B

I Outro

N.C.(D)

42

Gtrs I, II

T

A

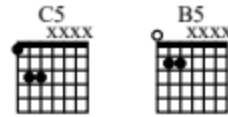
B

DIVINE

As recorded by Korn
(From the 1994 Album KORN)

Transcribed by Betz

Words by
Music by
Jonathan
Reginald



A Intro

Moderately Fast Rock ♩ = 124
N.C.

1

Gtr I
P.M.--|

T
A
B

16 16 16 16 16 16 16 16 16 16
15 15 15 15 15 15 15 15 15 15
14 14 14 14 14 14 14 14 14 14

1. 2.

4

8vb
Gtrs I, II
P.M.-|

T
A
B

4 4 4 4 4 4 4 4 4 4
3 3 3 3 3 3 3 3 3 3
2 2 2 2 2 2 2 2 2 2

1. 2.

7

8vb
Gtrs I, II
P.M.-|

T
A
B

4 4 4 4 4 4 4 4 4 4
3 3 3 3 3 3 3 3 3 3
2 2 2 2 2 2 2 2 2 2

C5

8vb

B Verse

[illegible]

C Chorus

The musical score is for the second time through the 'D.S.' (Da Capo) section. It consists of a piano melody and a guitar accompaniment.

Piano Melody: The melody is written in treble clef with a key signature of one sharp (F#). It begins with a repeat sign and a first ending bracket. The melody is composed of eighth and sixteenth notes, with some triplets. The first ending leads back to the beginning of the section.

Guitar Accompaniment: The guitar part is written for a 6-string guitar. It features a bass line with a mix of eighth and sixteenth notes, and a treble line with chords and single notes. The rhythm is consistent with the piano melody.

Lyrics: The lyrics are in Spanish and are repeated twice. The first line is "Yo sé que tú me quieres" and the second line is "Y yo sé que tú me quieres".

D Bridge

Slower ♩ = 109
B5

N.C. C5

8vb

Gtr I

	0	(0)	(0)	(0)
T	0	(0)	(0)	(0)
A	x	(x)	(x)	(x)
B	2	(2)	(2)	(2)

27

B5 C5 B5 C5 B5 C5

1. 2. 3. 4.

8vb- 8vb- 8vb- 8vb- 8vb- 8vb- 8vb- 8vb-

T
A
B

2 2 2 2 3 3 2 2 2 2 3 3 2 2 2 2 2 2 3 3

The musical score is written for guitar and includes a tablature. The guitar part is in treble clef with a key signature of one sharp (F#). The tempo is marked '30' (likely 30 BPM). The score is divided into two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The guitar part features a repeating eighth-note pattern in the first four measures of each system, followed by a single eighth note in the fifth measure. The tablature shows the fretting for each note, with a '4x' marking at the end of the second system. The guitar is labeled 'Gtrs I, II'.

Chord Progression:

- Measure 1: B5
- Measure 2: B5
- Measure 3: B5
- Measure 4: B5
- Measure 5: C5
- Measure 6: B5
- Measure 7: B5
- Measure 8: B5
- Measure 9: B5
- Measure 10: C5

Tempo: 30

Instrument: Gtrs I, II

Rehearsal Mark: 1. 2. 3.

Repeat Sign: 4x

4.
B5

Original Tempo ♩ = 124
N.C.

32

8vb-1 8vb-1 8vb-1 8vb-1 P.M.-----1 Pitch raised slightly by applying pressure on Floyd Rose

T	0	0	(0)	(0)
A	x	x	(x)	(x)
B	2	2	(2)	(2)

0 0 0 0 0 0 1 1 1 1 1

E Out-Chorus

1. 2.

36

Gtr I 8vb-1 8vb-1 8vb-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1

T	4	4	4	4	4	4	4	4	4	4	4	4	4	5
A	3	3	3	3	3	3	3	3	3	3	3	3	3	4
B	2	2	2	2	2	2	2	2	2	2	2	2	2	3

0 0 0 0 0 0 0 0 0 0 0 0 0 0

8vb-1 8vb-1 8vb-1 8vb-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1

Gtr II

T	4	4	4	4	4	4	4	4	4	4	4	4	4	5
A	3	3	3	3	3	3	3	3	3	3	3	3	3	4
B	2	2	2	2	2	2	2	2	2	2	2	2	2	3

0 0 0 0 0 0 0 0 0 0 0 0 0 0

8vb-1 8vb-1 8vb-1 8vb-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1

Gtrs I, II

T	4	4	4	4	4	4	4	4	4	4	4	4	4	5
A	3	3	3	3	3	3	3	3	3	3	3	3	3	4
B	2	2	2	2	2	2	2	2	2	2	2	2	2	3

0 0 0 0 0 0 0 0 0 0 0 0 0 0

F Outro

1

Gtr I

T
A
B

16 16 16 16 16 16 16 16 16

15 15 15 15 15 15 15 15 15

14 14 14 14 14 14 14 14 14

Gtr II

8vb----J

P.M.---|

8vb----J

P.M.---|

8vb----J

P.M.---|

8vb----J

P.M.---|

8vb----J

P.M.---|

T
A
B

0 0 0 0 0 0 0 0 0

EARACHE MY EYE

As recorded by Korn

(From the 1998 Album FOLLOW THE LEADER)

Transcribed by bizkitclan

Words &
"Cheech"

A Intro

Tuning: A D G C F A D (tune down 1

Please Read Performance

Moderately Slow Rock ♩ = 88

C# C B C# C B E5 C# C B C# C B E5 C#

1

Gtr I
P.M.-----|

T
A 5 4 3 5 4 3 2 2 5 5 4 3 2 2 5
B 4 3 2 4 3 2 2 4 4 4 3 2 2 4

Gtr III

p *mp*

T 15 15 14 13 15 14 13 18 18 15
A 18 17 16 18 17 16 21 21 18
B

sl.

3

C# C B C# C B E5 C# C B C# C B E5

P.M.-----|

T
A 5 4 3 5 4 3 2 2 5 5 4 3 2 2
B 4 3 2 4 3 2 2 4 4 4 3 2 2

mf

T 15 14 13 15 14 13 18 18 15 15 14 13 18 18
A 18 17 16 18 17 16 21 21 18 21 21 21 21
B

sl. *sl.*

B Chorus

C#5 C5 B5 C#5 C5 B5 E5 C#5 C5 B5 C#5 C5 B5 E5 C#5

Gtrs I, II

4x

T A B

4 4 3 2 4 3 2 2 2 4 4 3 2 4 3 2 2 2 4 2

2 1 0 2 1 0 0 0 2 2 1 0 2 1 0 0 0 2

C Interlude

N.C.

13 12 x x 12 11 x x 12 11 x x 11 10 x x 10 11 12 12 13 13

16 15 x x 16 15 x x 15 14 x x 15 14 x x 14 15 16 16 (13) (17)

sl. sl. sl. sl. sl.

T A B

D Verse

C#5 C5 B5 C#5 C5 B5 E5

10

Gtr I

T A B

4 4 3 2 4 3 2 2 2 5 (5)

2 1 0 2 1 0 0 0 4 (4)

2 (2)

C#5 C5 B5 C#5 C5 B5 E5

* w/

12

Gtr I

T A B

7 6 5 7 6 5 6 6 7 (7)

Gtr II

T A B

4 4 3 2 4 3 2 2 2 5 (5)

4 3 2 4 3 2 0 0 4 (4)

2 1 0 2 1 0 0 0 2 (2)

E Interlude

N.C.

14

Gtrs I, II

T 13~12 x x 12~11 x x 12~11 x x 11~10 x x 10~11 12 12 13 17 (13) (17)

A 16~15 x x 16~15 x x 15~14 x x 15~14 x x 14~15 16 16

B

sl. *sl.* *sl.* *sl.* *sl.*

F Verse

C#5 C5 B5 C#5 C5 B5 E5

[illegible]

G Interlude

N.C.

19



T 13 12 x x 12 11 x x 11 10 x x 10 11 12 12

A 16 15 x x 16 15 x x 15 14 x x 14 15 16 16

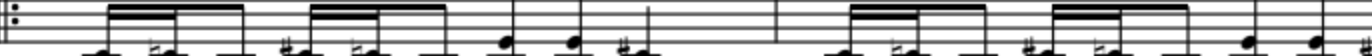
B

sl. sl. sl. sl. sl.

H Chorus

C#5 C5 B5 C#5 C5 B5 E5 C#5 C5 B5 C#5 C5 B5 E5 C#5

22



T
A
B

C#5 C5 B5 C#5 C5 B5 E5 C#5 C5 B5 C#5 C5 B5 E5 C#5

24

Gtr I

T 9 10 (10) 9 15
A 12 13 (13) 12 18
B

sl.

Gtr II

T
A
B 4 3 2 4 3 2 2 2 4
4 3 2 4 3 2 2 2 4
2 1 0 2 1 0 0 0 2

C#5 C5 B5 C#5 C5 B5 E5 C#5 C5 B5 C#5 C5 B5 E5 C#5

26

T 9 10 (10) 9 15
A 12 13 (13) 12 18
B

sl.

sl.

T
A
B 4 3 2 4 3 2 2 2 4
4 3 2 4 3 2 2 2 4
2 1 0 2 1 0 0 0 2

I Verse

C#5 C5 B5 C#5 C5 B5 E5

28

Gtrs I, II

T
A
B 4 3 2 4 3 2 2 2 5
4 3 2 4 3 2 2 2 4
2 1 0 2 1 0 0 0 2

(5)
(4)
(4)
(2)

C#5 C5 B5 C#5 C5 B5 E5

30

Gtr I

T
A
B

7 6 5 7 6 5 6 6 7 (7)

Gtr II

T
A
B

4 3 2 4 3 2 2 2 5
4 3 2 4 3 2 0 0 4
2 1 0 2 1 0 0 0 2 (5)
(4)
(4)
(2)

J Bridge

N.C.

C# C B C# C B E5 C# C B C# C B E5 C#

32

P.M.

T
A
B

5 4 3 5 4 3 2 2 5 5 4 3 2 5 4 3 2 2 5 4

T
A
B

(5)
(4)
(4)
(2) 2 (2) 2

C# C B C# C B E5 C# C B C# C B E5 C#

35

P.M.

T

A 5 4 3 2 4 3 2 4 4 5 4 3 2 4 3 2 4 4 5 (5)

B 4 3 2 4 3 2 2 2 4 4 3 2 4 3 2 4 4 5 (4)

T 0 0

A 4 4

B 4 4 (4) 4 (4)

2 (2) 2 (2)

K Chorus

C#5 C5 B5 C#5 C5 B5 E5 C#5 C5 B5 C#5 C5 B5 E5 C#5

38

Gtrs I, II

T

A 4 3 2 4 3 2 2 2 4 3 2 2 2 4 3 2 2 2 4

B 2 1 0 2 1 0 0 0 2 1 0 2 1 0 2 1 0 2 2

C#5 C5 B5 C#5 C5 B5 E5 C#5 C5 B5 C#5 C5 B5 E5 C#5

40

Gtr I

T 9 10 (10) 9 15

A 12 13 (13) 12 16

B

sl.

Gtr II

T

A 4 3 2 4 3 2 2 2 4 3 2 2 2 4 3 2 2 2 4

B 4 3 2 4 3 2 0 0 4 3 2 0 0 4 3 2 0 0 4

2 1 0 2 1 0 2 2 2 1 0 2 1 0 2 1 0 2 2

42

C#5 C5 B5 C#5 C5 B5 E5 C#5 C5 B5 C#5 C5 B5 E5 C#5

sl. sl.

T A B

4 3 2 4 3 2 2 2 4 4 3 2 2 2 4
4 3 2 4 3 2 2 2 4 4 3 2 2 2 4
2 1 0 2 1 0 0 0 2 2 1 0 0 0 2

44

C#5 C5 B5 C#5 C5 B5 E5 C#5 C5 B5 C#5 C5 B5 E5 C#5

8va 8va

Gtr IV Gtr I Gtr IV

sl. sl.

T A B

4 3 2 4 3 2 2 2 4 4 3 2 2 2 4
4 3 2 4 3 2 2 2 4 4 3 2 2 2 4
2 1 0 2 1 0 0 0 2 2 1 0 0 0 2

46

C#5 C5 B5 C#5 C5 B5 E5 C#5 C5 B5 C#5 C5 B5 E5 C#5

8va *8va* *8va* *8va*

Gtr I Gtr IV Gtr I Gtr IV Gtr I Gtr IV Gtr I Gtr IV

T 9 9 9 10 10 9 9 9 10 10

A 12 12 12 13 13 12 12 12 13 13

B

T

A

B 4 3 2 4 3 2 2 2 4 4

2 1 0 2 1 0 0 0 2 2

48

N.C. *8va* *8va* *8va* *8va*

Gtr I Gtr IV Gtr I Gtr IV Gtr I Gtr IV Gtr I Gtr IV

T 9 9 9 10 10 9 9 9 10 10

A 12 12 12 13 13 12 12 12 13 13

B

T

A

B 2 1 0 2 0 (0) 0 2 2 0 0 2 2 2 0 0 0 2 2 2

(2)

50

8va 8va 8va 8va

Gtr I Gtr IV Gtr I Gtr IV Gtr I Gtr IV Gtr I Gtr IV

T 9 9 9 10 10 9 9 10

A 12 12 12 13 13 12 12 13

B

Gtr V

11/22

T 12 11 11 11 10 9 12 11 11 10 9 9 9 9

A

B 2 P P P P

52

8va

Gtr I Gtr IV Gtr I

T 10 10 10 10 12 12 10

A 13 13 13 13

B 5 4 5

let ring-----|

Gtr II

T (9) (9) (9)

A 12 11 9 11 10 9 9 9 11 (11) 9 (9) (9)

B

L Outro

Slower ♩ = 72
C#5 C5 B5 C#5 C5 B5 E5 C#5

55

T
A
B

4 3 2 4 3 2 2 2 4
4 3 2 4 3 2 2 2 4
2 1 0 2 1 0 0 0 2

4 3 2 4 3 2 2 2 0
4 3 2 4 3 2 2 2 0
2 1 0 2 1 0 0 0 2

C5 B5 C#5 C5 B5 E5 C# C#5 C5 B5 C#5 C5 B5 E5

8va

57

T
A
B

0 2 2 6
4 3 2 4 3 2 2 2 4
2 1 0 2 1 0 0 0 2

4 3 2 4 3 2 2 2 2
4 3 2 4 3 2 2 2 2
2 1 0 2 1 0 0 0 2

Gtr IV
10

C#5 C5 B5 C#5 C5 B5 E5 C#5 C5 B5 C#5 C5 B5 E5

8va

59

Gtr I Gtr IV 10

T A B

4 3 2 4 3 2 2 2 4 3 2 2 2 4 3 2 2 2

2 1 0 2 1 0 0 0 2 1 0 2 1 0 2 1 0 2

T A B

4 3 2 4 3 2 2 2 4 3 2 2 2 4 3 2 2 2

2 1 0 2 1 0 0 0 2 1 0 2 1 0 2 1 0 2

8va C# 8va

61

Gtr I Gtr IV

(10) (10) 14 10 (10) (10)

T A B

(4) (4) (2) (4) (4) (2) 5 5 5 5

T A B

(4) (4) (2) (4) (4) (2) 5 5 5 5

* w/

1

C#
8va

T 10 14 (10) (14) (10) (14) 10 (10) 14 (14)

A 0

B

sl.

T

A 5 5 5 5 5 5 5 5 5 5 5 5

B 2 2 2 2 2 2 2 2 2 2 2 2

sl.

EMBRACE

As recorded by Korn

(From the 2002 Album UNTOUCHABLES)

Transcribed by bizkitclan

Words a
Reginal
Christia

A Intro

Tuning: A D G C F A D (tune down 1

Moderately ♩ = 100
N.C.

1

Gtr I

Full

Full

Full

Full

4x

3

B5

8vb

8vb

8vb

8vb

8vb

N.C.

4x

Drums

B Verse

§
B5

6

8vb

8vb

8vb

8vb

8vb

8vb

8vb

8vb

4x

C Pre-Chorus

D5

8

Gtr I

1/2 1/2 1/2 1/2

3 5 3 5 3 3 7 3 5 3 5 3 6 4

sl. sl.

Gtr II

10 9

T A B

10

1. 2.

1/2 1/2 1/2 1/2 1/2 1/2

3 5 3 5 3 3 7 3 5 3 5 4 5 6 3 5 3 5 4 5 6

sl.

10 9 9 10 10

T A B

D Chorus

(2nd time) D.S.

C5 B5 B^b5 A5 B^b5 A5 F5 E5 C5 B5 B^b5 A5 B^b5 A5 F5 E5

13

sl. sl. sl. sl.

E Bridge

N.C.

17

Gtr I

Full

Full

Full

Full

10x

19

Gtrs I, II

6 6 7 6 6 7 6 6 7 6 6 7

4 4 5 4 4 5 4 4 5 4 4 5

3 3 3 3 3 3 3 3 3 3 3 3

F Chorus

C5 B5 B^b5 A5 B^b5 A5 F5 E5 C5 B5 B^b5 A5 B^b5 A5 F5 E5

23

Gtr I

T A B

1 2 6 (8) 7 8 7 6 5 8 7 3 2 6 (8) 7 8 7 6 5 8 7

sl. sl. sl. sl.

Gtr II

T A B

5 4 3 (3) 2 3 2 3 4 5 4 3 (3) 2 3 2 3 4

sl. sl. sl. sl.

G Outro

1. , 2. , 3. 4.

B5

27

8vb 8vb 8vb 8vb 8vb 8vb 8vb

Gtrs I, II

T A B

1 0 0 2 2 1 0 0 2 1 0 0 2 2 1 0 0 2 1 0 0 2 2

FALLING AWAY FROM ME

As recorded by Korn

(from the 1999 Album "Issues")

Words by Korn
Music by Korn



A Intro

Moderate Rock ♩ = 104

Sheet music for the Intro of "Falling Away from Me" by Korn, featuring three guitar parts (Gtr I, Gtr II, Gtr III) and a bass line.

Gtr I *mf*
let ring

Gtr III *f*
2nd Time Only

Gtr II

4x

4x

The sheet music is written for three guitars and a bass line. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is Moderate Rock, 104 beats per minute. The music is divided into two systems. The first system contains the first two systems of the Intro. The second system contains the last two systems of the Intro. The first system includes a guitar solo for Gtr I and a bass line. The second system includes a guitar solo for Gtr II and a bass line. The music is marked with dynamics such as *mf* (mezzo-forte) and *f* (forte). The tempo is indicated as Moderate Rock, 104 beats per minute. The key signature is one sharp (F#), and the time signature is 4/4. The music is divided into two systems. The first system contains the first two systems of the Intro. The second system contains the last two systems of the Intro. The first system includes a guitar solo for Gtr I and a bass line. The second system includes a guitar solo for Gtr II and a bass line. The music is marked with dynamics such as *mf* (mezzo-forte) and *f* (forte). The tempo is indicated as Moderate Rock, 104 beats per minute. The key signature is one sharp (F#), and the time signature is 4/4.

[illegible][illegible]

C Chorus

[illegible]

to Coda
to Db1 Coda

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each containing a guitar staff, a vocal staff, and a bass staff.

System 1:

- Guitar:** The first staff shows a melodic line starting with a treble clef and a key signature of one sharp (F#). The melody includes a series of eighth notes and a half note, followed by a series of sixteenth notes. The second staff shows a bass line with a treble clef and a key signature of one sharp (F#). The bass line includes a series of eighth notes and a half note, followed by a series of sixteenth notes.
- Vocal:** The third staff shows the vocal melody with a treble clef and a key signature of one sharp (F#). The melody includes a series of eighth notes and a half note, followed by a series of sixteenth notes.
- Bass:** The fourth staff shows the bass line with a treble clef and a key signature of one sharp (F#). The bass line includes a series of eighth notes and a half note, followed by a series of sixteenth notes.

System 2:

- Guitar:** The first staff shows a melodic line starting with a treble clef and a key signature of one sharp (F#). The melody includes a series of eighth notes and a half note, followed by a series of sixteenth notes. The second staff shows a bass line with a treble clef and a key signature of one sharp (F#). The bass line includes a series of eighth notes and a half note, followed by a series of sixteenth notes.
- Vocal:** The third staff shows the vocal melody with a treble clef and a key signature of one sharp (F#). The melody includes a series of eighth notes and a half note, followed by a series of sixteenth notes.
- Bass:** The fourth staff shows the bass line with a treble clef and a key signature of one sharp (F#). The bass line includes a series of eighth notes and a half note, followed by a series of sixteenth notes.

System 3:

- Guitar:** The first staff shows a melodic line starting with a treble clef and a key signature of one sharp (F#). The melody includes a series of eighth notes and a half note, followed by a series of sixteenth notes. The second staff shows a bass line with a treble clef and a key signature of one sharp (F#). The bass line includes a series of eighth notes and a half note, followed by a series of sixteenth notes.
- Vocal:** The third staff shows the vocal melody with a treble clef and a key signature of one sharp (F#). The melody includes a series of eighth notes and a half note, followed by a series of sixteenth notes.
- Bass:** The fourth staff shows the bass line with a treble clef and a key signature of one sharp (F#). The bass line includes a series of eighth notes and a half note, followed by a series of sixteenth notes.

D 3rd Verse

29

let ring

Gtr I

T 17 15 14 14 15 16 16 14 14 17 15 14 14 15 16 16 14 14

A

B

sl.

sl.

D.S. al Coda

33

let ring

T 17 15 14 14 15 16 16 14 14

A

B

sl.

48

Vocal

Gtr I

let ring

Gtr III

Gtr II

T 17 15 14 14 15 16 16 17 15 14 14 15 16 16 14 14

A

B

52

Vocal

Gtr I

let ring

Gtr III

Gtr II A5

T 17 15 14 14 15 16 16 17 15 14 14 15 16 16 14 14

A

B

56

Gtr II

4x

T 5 5 5 5 5

A 3 3 3 3 3

B

58

T

A

B

1/2

T 0 0 0 0 0

A 3 2 2 3 3

B

63

A5

Gtr II

Gtr III

1/2

T

A

B

1/2

T 0 0 0 0 0

A 3 2 2 3 3

B

67

1/2

1/2

1/2

T

A

B

FREAK ON A LEASH

As recorded by Korn

$\text{♩} = 89$

Gtr II

1/4

Gtr I

10 10 10 8 10 10 10 8

10 10 8 10 10 8

10 10 10 8 10 10 8

10 10 10 8 10 10 8

9

T 9 10 10 10

A 4 5 4 0 0 3 2

B 4 5 4 0 0 1 1

3x

13

T 10 10 10 10 10 10 1.1/2

A 4 8

B 10 10 10 10 10 10

3x

24

T 10 10 8 10 10 10

A 8 8 8 8 8

B 8 8 8 8 8

28

T 10 10 8 10 10 10

A 8 8 8 8 8

B 8 8 8 8 8

32

T 10 10 8 10 10 10

A 8 8 8 8 8

B 8 8 8 8 8

GOT THE LIFE

As recorded by Korn

A Intro

$\text{♩} = 125$

Intro



Gtr II

T

A 9 7 9 7 7 7 5 8 8 8 8 8 14 14 14 14

B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7



Gtr I

T 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 8 8 8 8 8 14 14 14 14

A 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 7 7 7 7 7 10 10 10 10 10 16 16 16 16

B 7

sl.

sl.



T

A 9 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 8 8 8 15 15 15 15

B 7



T 14 14 15 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 8 8 8 15 15 15 15

A 16 16 17 9 9 9 9 9 9 9 9 9 9 9 9 9 7 7 7 7 7 10 10 10 17 17 17 17

B 7

sl.

25

T
A
B

0 0 0 0 0 0
0 0 0 0 0 0

9
7
0

T
A
B

7 5 5 7 7 12 12 7 7 7

C Pre-Chorus

29

Gtr IV

T
A
B

4 4 x x 2 2 4 4 4 4 x x 4 4 x x 4 4 x x 2 2 4 4 x x x x 4 4 x x

Gtr II

T
A
B

2 2 x x 0 0 2 2 2 2 x x 2 2 x x 2 2 x x 0 0 2 2 x x x x 2 2 x x

Gtr I

T
A
B

7 7

36

37

38

T 12 12 12 12 12 12 12 12

A 12 12 12 12 12 12 12 12

B 12 12 12 12 12 12 12 12

T 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0

T 7 7 7 7 7 7 7 7

A 5 5 5 5 5 5 5 5

B 5 5 5 5 5 5 5 5

D Chorus

39

40

41

T 12 12 12 12 12 12 12 12

A 12 12 12 12 12 12 12 12

B 12 12 12 12 12 12 12 12

T 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0

T 7 7 7 7 7 7 7 7

A 5 5 5 5 5 5 5 5

B 5 5 5 5 5 5 5 5

42

Gtr II

T

A 7 8 6 9 7 8 6

B 5 8 6 7 5 8 6

Gtr I

T 5 5 5 5 15 15 15 14 14 14 14 15 7 7 7 7 7 7 7 7 7 7 5 5 5 5 8 8 8 8 3 3 3 3

A 7 7 7 7 17 17 17 16 16 16 16 16 17 9 9 9 9 9 9 9 9 9 9 7 7 7 7 10 10 10 10 5 5 5 5

B

sl. sl.

45

T

A 9 7 8 6 9

B 7 5 8 6 7

T 3 3 3 7 7 7 7 7 7 7 5 5 5 5 8 8 8 8 8 14 14 14 14 14 15 7 7 7 7 7 7 7 7 7 7

A 5 5 5 9 9 9 9 9 9 9 7 7 7 7 10 10 10 10 10 16 16 16 16 16 16 17 9 9 9 9 9 9 9 9 9 9

B

sl. sl.

48

T

A 7 8 6 7 8 6

B 5 6 4 5 6 4

T 5 5 5 5 5 8 8 8 8 8 8 8 8 0 0 0 0 0 0 0 0 0 5 5 5 5 15 15 15 14 14 14

A 7 7 7 7 7 10 10 10 10 10 10 10 10 7 7 7 7 17 17 17 16 16 16

B

sl.

51

T

A 7 8 6 7 8 6

B 5 5 6 4 5 6 4

T 14 15 7 7 7 7 7 7 7 7 7 7 5 5 5 5 8 8 8 8 8 3 3 3 3 3 3 3 7 7 7 7 7 7 7

A 16 17 9 9 9 9 9 9 9 9 9 9 7 7 7 7 10 10 10 10 10 5 5 5 5 5 5 5 9 9 9 9 9 9 9

B

sl. *sl.* *sl.*

54

T

A

B

7 5 6 6 6 4

5

7 5 6 6 6 4

5 5 5 5 8 8 8 8 8 14 14 14 14 14 15 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 8 8 8 8 8 8 8 8 8 8 8 8 7 7 7 7 7 10 10 10 10 10 16 16 16 16 16 17 9 9 9 9 9 9 9 9 9 9 7 7 7 7 7 10 10 10 10 10 10 10 10 10 10 10 10 10 10

sl.

sl.

57

T

A

B

6 6 6 4

6 6 6 4

6 6 6 4

4 4 4 4 4 4

11 11 11 11

11 11 11 11

11 11 11 11

11 11 11 11

sl.

61

T

A

B

4 4 4 4 4 4

4 4 4 4 4 4

4 4 4 4 4 4

4 4 4 4 4 4

11 11 11 11

11 11 11 11

11 11 11 11

11 11 11 11

sl.

65

T
A
B

4 3 5 5 5 4 5 5 5

69

T
A
B

4 3 5 5 5 4 3 5 5

E Bridge

73

Gtr IV

T
A
B

19 19 19 6 8 19 19 19 6 8 19 19 19 6 8 19 19 19 6 8

Gtr II/2

T
A
B

12 12 12 0 8 12 12 12 0 8 12 12 12 0 8 12 12 12 0 8

Gtr I

T
A
B

13 13 13 0 8 13 13 13 0 8 13 13 13 0 8 13 13 13 0 8

77

19 19 19 6 19 19 19 6 19 19 19 6 19 19 19 19 19

12 12 12 0 12 12 12 0 12 12 12 0 12 12 12 12 12

13 13 13 Full Full Full 7 7 9 9

81

Gtr II

9 7 7 5 8 8 6 8 8 6 4

Gtr I

7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 8 8 8 8 8 14 14 14 14 9 9 9 9 9 9 9 9 9 9 9 9 9 7 7 7 7 7 10 10 10 10 10 16 16 16 16

sl. sl.

88

T

A 7 5 8 8 6 8

B 5 6 4 0

T 5 5 5 5 5 8 8 8 8 8 8 8 8 8

A 7 7 7 7 7 10 10 10 10 10 10 10 10 10

B 7 7 7 7 7 9 9 9 9 9 9 9 9 9

90

T

A 7 8 6 8

B 5 6 4 0

T 5 5 5 5 5 8 8 8 8 8 14 14 14 14

A 7 7 7 7 7 10 10 10 10 10 16 16 16 16

B 7 7 7 7 7 9 9 9 9 9 16 16 17 9 9 9 9 9 9 9 9

sl. *sl.*

92

T

A 7 8 6 9

B 5 6 4 0

T 5 5 5 5 5 8 8 8 15 15 15 15 7 7 7 7 7 7 7 7 7 7 7 7 x

A 7 7 7 7 7 10 10 10 17 17 17 17 9 9 9 9 9 9 9 9 9 9 9 9 x

B

sl.

94

T

A 7 8 6 9

B 5 6 4 0

T 5 5 5 5 8 8 8 8 8 14 14 14 14 14 15 7 7 7 7 7 7 7 7 14 14 14 14 7 7 7 7 7 7 14 14

A 7 7 7 7 10 10 10 10 10 16 16 16 16 16 17 9 9 9 9 9 9 9 9 16 16 16 16 9 9 9 9 9 9 16 16

B

sl. *sl.*

97

3x

9 7 7 5 6 6 4

14 14 15 15 15 15 15 15 7 7 7 14 14 14 14 15 15 15 15 15 15 15 15 7 7 7 14 14

16 16 17 17 17 17 17 17 17 9 9 9 16 16 16 16 17 17 17 17 17 17 17 17 17 9 9 9 16 16

sl. *sl.* *sl.* *sl.*

99

Gtrs II, III

9 7 0

14 14 15 15 15 15 15 15 15 7 7 7 14 14 14 14 14 15 15 15 15 15 15 15 15 7 7 7 14 14 14 15 15 15 7 7 7 7 7 7 7 14

16 16 17 17 17 17 17 17 17 17 9 9 9 16 16 16 16 16 16 17 17 17 17 17 17 17 17 9 9 9 16 16 16 16 17 17 17 9 9 9 9 9 9 16

sl. *sl.* *sl.* *sl.* *sl.* *sl.*

102

Gtr III

T

A

B

Gtr II

T

A

B

Gtr I

T

A

B

sl.

sl.

sl.

sl.

sl.

sl.

(From the 2003 Album TAKE A LOOK IN THE MIRROR)

Words & Arrange

E5 G5 D5

11

T

A

B

7 7 7 7 7 7 7 7 10 10 10

5 5 5 5 5 5 5 5 8 8 8

5 5 5 5 5 5 5 5 5 5 5 5

C Pre-Chorus

F5 A5 D5 E5 G5 D5

13

Gtr IV

T

A

B

(10) (10) (10) (9) (12) (10)

9 9 (9) 7 6 9 7

8 7 (7) 7

sl. sl.

Gtr III

T

A

B

8 12 (12) 5 7 10 5

6 12 (12) 3 7 10 3

sl. sl.

D Chorus

B5 C5 B5 A5 C5 B5 C5 B5 A5 B5 C5 B5 A5 C5 B5 C5 B5 A5

8va

17

Gtr V

T

A

B

14 14 14 15 14 12 15 14 (14)14 14 15 12 14 14 14 15 14 12 15 14 (14)14 14 15 12

2 9 9 10 9 7 10 2 (2) 2 9 9 10 9 7 2 9 9 10 9 7 10 2 (2) 2 9 9 10 9 7

0 7 7 8 7 5 8 0 (0) 0 7 7 8 7 5 0 7 7 8 7 5 0 7 7 8 7 5

B5 C5 B5 A5 C5 B5 C5 B5 A5 B5 C5 B5 A5 C5 B5 C5 B5 A5 D.S.

8va----- 8va-----

21

T
A
B

14 14 14 15 14 12 15 14 14 14 15 12 14 14 14 15 14 12 15 14 (14)14 14 15 12

T
A
B

2 9 9 10 9 7 10 2 2 9 9 10 9 7 10 2 2 9 9 10 9 7 10 2 (2) 2 9 9 10 9 7 (2) 2 9 9 10 9 7 (0) 0

E Interlude

E5

25

Gtr II

T
A
B

0 0 0 0 1 0 0 0 0 0 1 1 1 1 0 0 0 0 1 0 0 0 0 0 1 1 1 1

T
A
B

2 2 0

27

Gtr III

T 15

A

B

Gtr II

T

A

B 0 0 0 0 1 0 0 0 0 0 1 1 1 1 0 0 0 0 1 0 0 0 0 0 1 1 1 1

[illegible]

F Bridge

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and vocal parts. The guitar part is in the key of D major (indicated by two sharps) and features a complex, melodic line with many accidentals. The vocal part is in the key of D major and features a simple, melodic line. The score is divided into two systems, each with a guitar part and a vocal part. The guitar part is labeled "Gtr IV" and "Gtr III". The vocal part is labeled "T", "A", and "B". The score includes a key signature of two sharps (D major) and a common time signature (C). The guitar part is written in a complex, melodic style, while the vocal part is written in a simple, melodic style. The score includes a key signature of two sharps (D major) and a common time signature (C). The guitar part is written in a complex, melodic style, while the vocal part is written in a simple, melodic style.

G Pre-Chorus

35

F5 A5 D5 E5 G5 D5

sl. sl.

sl. sl.

H Out-Chorus

B5 C5 B5 A5 C5 B5 C5 B5 A5

3x

Gtr V

14 14 14 15 14 12 15 14 (14) 14 14 15 12

3x

2 9 9 10 9 7 10 2 (2) 2 9 9 10 9 7

2 7 7 8 7 5 8 0 (2) 2 7 7 8 7 5

0 0 (0) 0

B5
8va-----

C5 B5 A5 C5 B5 C5 B5 A5 A+sus2/F

14 14 14 15 14 12 15 14 (14) 14 14 15 12

T
A
B

2 9 9 10 9 7 10 2 (2) 2 9 9 10 9 7 7 (7)
2 7 7 8 7 5 8 2 (2) 2 7 7 8 7 5 8 (8)
0 0 0 0 0 0 0 0 (0) 0 0 0 0 0 0 0 (6)

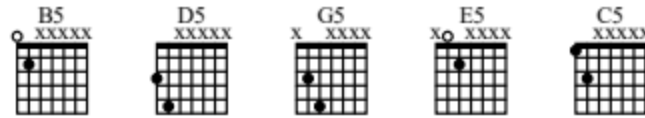
H P P

HERE TO STAY

As recorded by Korn
(From the 2002 Album UNTOUCHABLES)

Transcribed by Jeff Perrin

Words a



A Intro

Moderate Rock ♩ = 100
N.C(B)

1

Gtr I *mf* (elec. w/heavy)

T
A
B

0 1 0 3 1 0 0 1 2 0 1 0 3 1 0 0 1 2 0 1 0 3 1 0 0 1 2 0 1 0 3 1 0 0

5

N.C(E)
4x

Gtrs I, II *f* (w/heavy)

T
A
B

0 1 0 3 1 0 0 1 2 0 1 0 3 1 0 0 1 2 5 6 5 8 6 5 5 6 7 5 6 5 8 6 5 5 6 6

B Verses

9

Gtrs I, II (elec. w/heavy)

T
A
B

5 6 5 8 6 5 5 6 7 5 6 5 8 6 5 5 6 6 5 6 5 8 6 5 5 6 7 5 6 5 8 6 5 5 6 6

13

T
A
B

5 6 5 8 6 5 5 6 7 5 6 5 8 6 5 5 6 6 5 6 5 8 6 5 5 6 7 5 6 5 8 6 5 5 6 6

[C] Pre-chorus

N.C.

17

Gtrs I, II

T
A
B

[D] Chorus

B5 D5 G5 D5 E5 C5 B5 D5 G5 D5 E5 C5

21

Gtr III *mf* (w/dist., Whammy pedal and fast)

T
A
B

sl.

Gtrs I, II

T
A
B

To Coda

B5 D5 G5 D5 E5 C5 B5 D5 G5 D5 E5 C5

25

Gtr III *mf* (w/dist., Whammy pedal and fast)

T
A
B

sl.

Gtrs I, II

T
A
B

E Interlude

B5

29

*Gtr IV (w/dist. and heavy

T									
A	16	14	19	21	23	16	14	14	16
B	14	12	17	19	21	14	12	12	14

Gtrs I, II

T				
A				
B	2	(2)	(2)	(2)

*volume swells

33

T								
A	16	14	19	21	23	16	14	14
B	14	12	17	19	21	14	12	12

T			
A			
B	(2)		

F Bridge

N.C(B)

(C/B)

(D/B)

(C/B)

37

Gtr IV

T	23	24	23	21	23	24	23	19
A	x	x	x	x	x	x	x	x
B	21	22	21	19	21	22	21	17

Gtr II

P.M.-----| P.M.-----| P.M.-----| P.M.---| P.M.-----| P.M.-----| P.M.-----| P.M.---|

T								
A								
B	0 0 12 0	0 0 0 0	0 0 12 0	0 0 0 0	0 0 12 0	0 0 0 0	0 0 12 0	0 0 0 0

(B)

(C/B)

(D/B)

(C/B)

41

T	23	24	23	21	23	24	23	19
A	x	x	x	x	x	x	x	x
B	21	22	21	19	21	22	21	17

P.M.-----| P.M.-----| P.M.-----| P.M.---| P.M.-----| P.M.-----| P.M.-----| P.M.---|

T								
A								
B	0 0 12 0	0 0 0 0	0 0 12 0	0 0 0 0	0 0 12 0	0 0 0 0	0 0 12 0	0 0 0 0

G

45

Gtrs I, II

T								
A								
B	0	0	12	0	0	0	0	0
					12	13	14	15
					H	H	H	
					0	0	12	0
					0	0	0	0
					12	13	14	
					H	H		

D.S. al Coda

47 N.C. (E)

Gtrs I, II

T
A
B

H Outro

49 N.C. (B)

Gtr III

T
A
B

sl.

Gtrs I, II

T
A
B

1. , 2. , 3. | 4. | Free time

*Gtr III (w/dist., Whammy pedal and fast

Full w/Whammy 1/2 1 2

T 16 17 16 17 16 16 (16)
A X X X X X
B 4 15 14 15 14 14 (14)

*Whammy pedal used to raise pitch one *sl.*

Gtr V *mf* 1 1/2 1 1/2 1/2

T 0 0 0 0 0 0 (0) (4)
A 4 4 4 4 4 4 (4) (4)
B

Gtrs I, II
P.M.-----| P.M.-----| P.M.-----| P.M.----| P.M.-----| P.M.----|

T
A
B 0 0 12 0 0 0 0 0 0 12 0 0 0 0 0 0 12 0 0 0 0

HEY DADDY

As recorded by Korn

(From the 1999 Album ISSUES)

Transcribed by bizkitclan

Words
Regina
Christi

A Intro

Tuning: A D G C F A D (tune down 1

Moderately ♩ = 96

N.C.

1

B Verse



6

T

A

B

T

A

B

10

4x

4x

H

C Chorus

(4th time) D.S.

N.C.

Gtr III

The score consists of two systems. The first system features a guitar part (Gtr III) and three-part vocal harmony (T, A, B). The guitar part is in treble clef with a key signature of one sharp (F#) and a 10/8 time signature. It begins with a repeat sign and a double bar line, followed by a series of eighth and sixteenth notes. The vocal parts (T, A, B) are in bass clef and provide a harmonic accompaniment. The second system continues the guitar and vocal parts, ending with a repeat sign and a double bar line. The guitar part is marked with a '4x' indicating a four-measure repeat.

D Bridge

N.C.

12



Gtr I

T	4	5	7	5	7 5 4
A					
B					



8vb-----|

7 8 7 8

7 8 7 8

7 8 7 8

7 8 7 8

T					
A					
B	0	7	0	7	0 7 0

16



T	4	5	7	5	3 5 7
A					
B					



8vb-----|

7 8 7 8

7 8 7 8

7 8 7 8

7 8 7 8

T					
A					
B	0	7	0	7	0 7 0

E Chorus

N.C.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the key of D major (two sharps) and 4/4 time. It begins with a treble clef and a key signature of two sharps. The first staff is labeled "Gtr III" and contains a melodic line with eighth and sixteenth notes, including a double bar line and a repeat sign. The second staff is a tablature for the guitar, showing fret numbers for the Treble (T), Alto (A), and Bass (B) staves. The piano part is in the same key and time signature. The first staff is a treble clef with a key signature of two sharps, featuring a melodic line with eighth and sixteenth notes. The second staff is a tablature for the piano, showing fingerings for the Treble (T), Alto (A), and Bass (B) staves. The score is divided into two systems, each ending with a double bar line and a repeat sign. The first system is labeled "20" and the second system is labeled "8x".

F Outro

N.C.

22 Musical score for guitar II and bass. The guitar part is in treble clef with a key signature of one sharp (F#). The bass part is in bass clef. The guitar part has a melodic line with a final trill. The bass part has a simple harmonic accompaniment. The score is divided into four measures. The guitar part is labeled 'Gtr II' and the bass part is labeled 'H'.

26

The musical score for measures 26-29 is divided into two systems. The first system (measures 26-29) features a guitar part (Gtr I) in the treble clef with a key signature of one sharp (F#). The guitar part consists of four measures of eighth-note patterns, each ending with a quarter rest. The vocal part (T, A, B) is in the bass clef and consists of four measures of whole notes. The second system (measures 30-33) features a guitar part (Gtr II) in the treble clef with a key signature of one sharp. The guitar part consists of four measures of eighth-note patterns, each ending with a quarter rest. The vocal part (T, A, B) is in the bass clef and consists of four measures of whole notes. The guitar part is labeled 'Gtr I' and 'Gtr II' respectively. The vocal part is labeled 'T', 'A', and 'B' for Tenor, Alto, and Bass.

Gtr I

T
A
B

Gtr II

T
A
B

H

HOLLOW LIFE

As recorded by Korn

(From the 2002 Album UNTOUCHABLES)

Transcribed by bizkitclan

Words
Regina
Christi

A **Intro** **Tuning:** A D G C F A D (tune down 1

Moderately ♩ = 90

N.C.

8va-----

1

Gtr I

15 14 12 (12)

T
A
B

5

D5 A5 F5 G5 D5 A5 F5 G5

8va-----

Gtr I

15 14 12 (12)

T
A
B

Gtr III

5 7 3 5 5 7 3 5

3 5 1 3 3 5 1 3

T
A
B

B Verse

D5A5F5G5D5A5F5G5

8va-----1

9

D Bridge

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is divided into two systems, each containing a guitar part and a vocal part.

System 1:

- Guitar (Gtr II):** The first staff shows a treble clef and a key signature of one flat (Bb). The second staff shows a bass clef and a key signature of one flat (Bb). The guitar part consists of a series of chords: Dm/A, A, Am, and Gm. The chords are written in a simplified notation with letters and accidentals.
- Vocal:** The first staff shows a treble clef and a key signature of one flat (Bb). The vocal part consists of a series of notes: D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D13

[illegible]

E Chorus

F Intro

Dm/A A Am Gm

29

4x

8vb

1 2 3 4 1 2 3 4 0 1 2 3 0 1 2 3 1 2 3 4 1 2 3 4 0 1 2 3 0 1 2 3

33

IT'S ON

As recorded by Korn

(From the 2000 Album FOLLOW THE LEADER)

Words

All gtr are uned down on whole step

A Intro

Moderately ♩ = 88

1

Gtr II *mf*

8

T 12 12 11 (11) 13 12

A

B

Gtr I

8

mf

8vb P.M. 8vb P.M. 8vb P.M. 8vb P.M. 8vb P.M. 8vb P.M.

T

A

B 3 2 2 3 2 2 3 2 2 3 2 2

0 p 0 0 0 0 p 0 0 0 p 0 0

11

T 12 12 11 (11) 13 12

A

B

8vb P.M. 8vb P.M. 8vb P.M. 8vb P.M. 8vb P.M. 8vb P.M.

T

A

B 3 2 2 3 2 2 3 2 2 3 2 2

0 p 0 0 0 0 p 0 0 0 p 0 0

13

12 12 11 (11) 13 12

8vb 8vb 8vb 8vb 8vb 8vb

3 2 2 3 2 2 3 2 2 3 2 2

0 P 0 0 0 P 0 0 0 P 0 0

15

12 12 11 (11)

8vb 8vb 8vb 8vb 8vb 8vb

3 2 2 3 2 2 3 2 2 3 2 2

0 P 0 0 0 P 0 0 0 P 0 x 3

17

Gtrs I, II *f*

8vb 8vb 8vb 8vb 8vb 8vb

3 2 2 3 2 2 3 2 2 3 2 2

0 P 0 0 0 P 0 x 3 0 P 0 0 0 P 0 x 3

Gtr III *mf*

12 12 12 12

Detailed description: This block contains the musical notation for measures 13 through 17 of the song 'It's On' by Korn. It features a guitar part with a complex, repetitive melodic line in E major, characterized by frequent use of the 8th fret (8vb) and a mix of eighth and sixteenth notes. The guitar part is divided into three sections: measures 13-14 (Gtrs I, II), measures 15-16 (Gtrs I, II), and measure 17 (Gtr III). The vocal parts (T, A, B) are shown as empty staves with fret numbers (12, 11, 13) indicating the pitch of the notes. The bass part (B) is shown with fret numbers (0, 2, 3) and a 'P' (pedal point) marking. The dynamic markings are *f* (forte) for measures 13-16 and *mf* (mezzo-forte) for measure 17. The notation includes various musical symbols such as slurs, ties, and accidentals.

19

1.

8vb-----┘

8vb

8vb-----┘

8vb

8vb-----┘

T

A

B

0 3 2 2 3 2 x 3 0 3 2 2 3 2 x 3 0

p p p

~ ~

T

A

B

12 12 12

B Verse

2.

21

8vb-----┘

8vb

8vb-----┘

Gtr II

T

A

B

0 3 2 2 3 2 x 3 0 3 2 2 3 2 x 3 0

p p p

8vb-----┘

8vb

8vb-----┘

8vb-----┘

8vb

8vb-----┘

Gtr I P.M.

T

A

B

12 12 12 12 11 (11) 13 12

8vb-----┘

8vb

8vb-----┘

8vb-----┘

8vb

8vb-----┘

Gtr I P.M.

T

A

B

0 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2

p p p p

24

T 12 12 11 (11) 13 12

A

B

δvb P.M. δvb P.M. δvb P.M. δvb P.M. δvb P.M. δvb P.M.

T

A

B 3 2 2 3 2 2 3 2 2 3 2 2

0 P 0 0 0 P 0 0 0 P 0 0

26

T 12 12 11 (11) 13 12

A

B

δvb P.M. δvb P.M. δvb P.M. δvb P.M. δvb P.M. δvb P.M.

T

A

B 3 2 2 3 2 2 3 2 2 3 2 2

0 P 0 0 0 P 0 0 0 P 0 0

28

T 12 12 11 (11) 13 12

A

B

δvb P.M. δvb P.M. δvb P.M. δvb P.M. δvb P.M. δvb P.M.

T

A

B 3 2 2 3 2 2 3 2 2 3 2 2

0 P 0 0 0 P 0 0 0 P 0 0

30

T 12 12 11 (11) 13 12

A

B

δvb P.M. δvb P.M. δvb P.M. δvb P.M. δvb P.M. δvb P.M.

T

A

B 0 3 2 2 0 0 0 0 3 2 2 0 0 0 3 2 2 0 0 0

0 p 0 0 0 0 p 0 0 0 0 p 0 0

32

T 12 12 11 (11) 12 10 14

A

B

δvb P.M. δvb P.M. δvb P.M. δvb P.M. δvb P.M. δvb P.M.

T

A

B 0 3 2 2 0 0 0 0 3 2 2 0 0 0 3 2 2 0 0 0

0 p 0 0 0 0 p 0 0 0 0 p 0 0

34

T 12 12 11 (11) 12 10 14

A

B

δvb P.M. δvb P.M. δvb P.M. δvb P.M. δvb P.M. δvb P.M.

T

A

B 0 3 2 2 0 0 0 0 3 2 2 0 0 0 3 2 2 0 0 0

0 p 0 0 0 0 p 0 0 0 0 p 0 0

36

T

A

B

12

12

11

(11)

8vb

P.M.

8vb

P.M.

8vb

P.M.

8vb

8vb

8vb

T

A

B

3

2

2

3

2

2

3

2

2

3

2

2

x

3

3

0

p

0

0

0

p

0

0

0

0

p

0

0

0

1

C

Chorus

38

T

A

B

3

2

2

3

2

2

3

2

2

3

2

2

x

3

3

0

p

0

0

0

p

0

0

0

0

p

0

0

0

3

8vb

Gtrs I, II

f

8vb

8vb

8vb

8vb

8vb

T

A

B

3

2

2

3

2

2

3

2

2

3

2

2

x

3

3

0

p

0

0

0

p

0

0

0

0

p

0

0

0

3

Gtr III

mf

T

A

B

12

12

12

12

40

System 40: Guitar and Bass staves. The guitar staff features a complex melodic line with many accidentals and ties. The bass staff has a simpler line with triplets and rests. A double bar line is present in the middle of the system.

T

A

B

8vb-----┘

8vb

8vb-----┘

8vb

8vb-----┘

3 2 2

3 2

x 3

0 P 0 0 0

0 P 0

0 x 3

3 2 2

3 2

x 3

0 P 0 0 0

0 P 0

0 x 3

3 2 2

3 2

x 3

0 P 0 0 0

0 P 0

0 x 3

42

System 42: Similar to system 40, featuring guitar and bass staves with complex notation and a double bar line.

T

A

B

8vb-----┘

8vb

8vb-----┘

8vb

8vb-----┘

3 2 2

3 2

x 3

0 P 0 0 0

0 P 0

0 x 3

3 2 2

3 2

x 3

0 P 0 0 0

0 P 0

0 x 3

3 2 2

3 2

x 3

0 P 0 0 0

0 P 0

0 x 3

44

System 44: Similar to system 40, featuring guitar and bass staves with complex notation and a double bar line.

T

A

B

8vb-----┘

8vb

8vb-----┘

8vb

8vb-----┘

3 2 2

3 2

x 3

0 P 0 0 0

0 P 0

0 x 3

3 2 2

3 2

x 3

0 P 0 0 0

0 P 0

0 x 3

3 2 2

3 2

x 3

0 P 0 0 0

0 P 0

0 x 3

D Bridge

46

Gtr II

T 7 7 7 7 5 5 5 5 5 5 5 7 8 5 7 7 7 7 7 7 7

A 4 4 4 4 2 2 2 2 2 2 2 4 5 2 4 4 4 4 4 4 4

B

Gtr I

let ring 1/4

T

A 7 6 6 (6)

B 7 6 0 3 2

sl.

48

Gtr II

T 7 7 7 7 5 5 5 5 5 5 5 7 8 5 7 7 7 7 7 7 7

A 4 4 4 4 2 2 2 2 2 2 2 4 5 2 4 4 4 4 4 4 4

B

Gtr I

let ring 1/4

T

A 1 (1)

B 7 6 1 3 2

sl.

50

Musical notation for measures 50-51. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a guitar staff with three strings (T, A, B) and fret numbers. The notation includes a 'let ring' instruction with a 1/4 note value.

Gtr II

T 7 7 7 7 5 5 5 5 5 5 5 7 8 5 7 7 7 7 7 7

A 4 4 4 4 2 2 2 2 2 2 2 4 5 2 4 4 4 4 4 4

B

Gtr I

let ring 1/4

T 1 (1)

A 7 6 0 3 2

B sl. 1 0

52

Musical notation for measures 52-53. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a guitar staff with three strings (T, A, B) and fret numbers. The notation includes a 'let ring' instruction with a 1/4 note value.

Gtr II

T 7 7 7 7 5 5 5 5 5 5 5 7 8 5 7 7 7 7 7 7

A 4 4 4 4 2 2 2 2 2 2 2 4 5 2 4 4 4 4 4 4

B

Gtr I

let ring 1/4

T 1 (1)

A 7 6 1 3 2

B sl. 1 0

1. 2.

54

Gtr III Gtr I

T
A
B

0 3 2 2 0 0 0 3 2 2 3 H 2 5 4 4 5 4 4 5

P P P

Gtr II

1/2 1/2

4 (4) 4 4 4 4 4 (4) 4 4 5

56

T
A
B

5 4 4 5 4 4 5 5 4 4 5

P P P P

1/2 1/2 1/2 1/2

4 (4) 4 4 4 4 4 (4) 4 4 5

58

T
A
B

5 4 4 5 4 4 5 5 4 4 5

P P P P

1/2 1/2 1/2 1/2

4 (4) 4 4 4 4 4 (4) 4 4 5

60

Musical notation for measures 60-61. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes. The bottom three staves are labeled T, A, and B. The T staff has a melodic line with a slur over measures 60-61. The A staff has a bass line with a slur over measures 60-61. The B staff has a bass line with a slur over measures 60-61. The notation includes fingerings (5, 4, 2, 5, 4, 2) and dynamics (P).

T

A

B

62

Musical notation for measures 62-63. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes. The bottom three staves are labeled T, A, and B. The T staff has a melodic line with a slur over measures 62-63. The A staff has a bass line with a slur over measures 62-63. The B staff has a bass line with a slur over measures 62-63. The notation includes fingerings (4, (4), 4, 4, 4, 4, 4, 4, 5) and dynamics (P).

T

A

B

64

Gtr III

T
A
B

5 4 4 5 4 4 5

2 2 2 2 2 2 x 3

P P P P

1/2 1/2 1/2 1/2

4 (4) 4 4 4 4 4 (4) 4 4 5 4 (4) 4 4 4 4 4 (4) 4 4 5

T
A
B

12 12

E Chorus

66

Gtrs I, II

8vb 8vb 8vb 8vb 8vb

T
A
B

3 2 2 3 2 x 3 3 2 2 3 2 x 3

0 P 0 0 0 P 0 x 3 0 P 0 0 0 P 0 x 3

Gtr III

T
A
B

12 12 12 12

68

68

8vb-----┐ 8vb 8vb-----┐ 8vb 8vb-----┐

T

A

B 0 3 2 2 0 0 0 3 2 x 3 0 3 0 3 2 2 0 0 0 3 2 x 3

0 p 0 0 0 p 0 x 3 0 p 0 0 0 p 0 x 3

~ ~

T 12 12

A 12 12

B

70

70

8vb-----┐ 8vb 8vb-----┐ 8vb 8vb-----┐

T

A

B 0 3 2 2 0 0 0 3 2 x 3 0 3 0 3 2 2 0 0 0 3 2 x 3

0 p 0 0 0 p 0 x 3 0 p 0 0 0 p 0 x 3

~ ~

T 12 12

A 12 12

B

72

72

8vb-----┐ 8vb 8vb-----┐ 8vb 8vb-----┐

T

A

B 0 3 2 2 0 0 0 3 2 x 3 0 3 0 3 2 2 0 0 0 3 2 x 3

0 p 0 0 0 p 0 x 3 0 p 0 0 0 p 0 x 3

~ ~

T 12 12

A 12 12

B

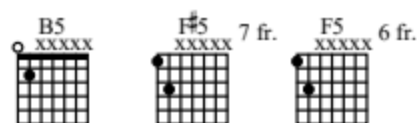
JUSTIN

As recorded by Korn

(From the 1998 Album FOLLOW THE LEADER)

Transcribed by Betz

Words
Music
Jonath
Regina



A Intro

Moderately Slow Rock ♩ = 92
Bm

1

8vb-----┘ 8vb 8vb-----┘ 8vb-----┘ 8vb 8vb-----┘ 8vb-----┘

Gtr I W/Envelope Filter

T A B

10 7 0 7 10 7 0 0 9 6 0 9 6 10 7 0 7 10 7 0 0 9 6 0 9 6

p p p p p p p p p p p p

3

8vb-----┘ 8vb-----┘ 8vb-----┘ 8vb-----┘ 8vb-----┘

Gtrs I, II

T A B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 6 0 6

B Verse

8va-----

5

*See Performance

Gtr III
let ring----- 1/2

19 (19) 25 19

6 3 5

sl. sl.

8vb----- 8vb 8vb----- 8vb----- 8vb 8vb----- 8vb-----
Gtr II P.M.----- P.M. P.M.----- P.M.----- P.M. P.M.----- P.M.-----

10 7 0 7 10 7 0 0 9 6 0 9 6 10 7 0 7 10 7 0 0 9 6 0 9 6

4x

C Chorus

8vb----- 8vb----- 8vb----- 8vb----- 8vb-----
Gtrs I, II

(4th time) D.S.
(4th time on D.S.S.) To Coda

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 6 0 6

4x

D Bridge

[illegible]

12

8vb-----| 8vb 8vb-----| 8vb-----| 8vb-----| 8vb-----| 8vb-----| 8vb-----|

P.M.-----| P.M. P.M.-----| Gtrs I, II 8vb-----| 8vb-----| 8vb-----| 8vb-----| 8vb-----|

T

A

B 10 7 7 10 7 0 0 9 6 0 0 0 0 0 0 0 0 0 0 0 0 6 0 6

E Interlude

(2nd time) D.S.S. al Coda

B5

15

8vb-----|

Gtr I

1 1/2

4

8vb-----|

8vb-----|

8vb-----|

1 1/2

4

8vb-----|

Gtr II

8vb-----|

8vb-----|

8vb-----|

8vb-----|

T

A

B

0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

F Outro

17

8va-----|

Gtr III

let ring-----|

1/2

19 (19) 25 19

6 3 5

sl. sl.

19

8va-----┘

Gtr I ** See Performance

19 (19) 25 19

~~~~~

Gtr III

let ring-----┘

1/2

6      3      5

sl.      sl.

15ma      15ma-----┘      15ma      15ma      15ma

Gtr II

21      21      22      22      21      21

21

8va-----┘

Gtr I

27      27      28      28      27      27

Gtr III

let ring-----┘

1/2

6      3      5

15ma      15ma      15ma      15ma-----┘      15ma      15ma      15ma

Gtr II

22      22      21      21      22      22      21      21

# K@#0%!

As recorded by Korn

(From the 1996 Album LIFE IS PEACHY)

Transcribed by bizkitclan

Words  
Regina  
Christi

**A** Intro Tuning: A D G C F A D (tune down 1

Moderately ♩ = 100  
N.C.

1

8vb  
Gtr I P.M. P.M. P.M. P.M.

T  
A  
B

sl. 0 8 7 7 0 8 7 7 0 8 7 7 0 8 7 7

3

8vb P.M. P.M. P.M.

T  
A  
B

sl. 0 8 7 7 0 8 7 7 0 8 7 7 0 8 7 7

**B** Chorus

♩  
B5

(2nd time on D.S.) To Coda

5

8vb  
Gtrs II, III P.M. P.M. P.M. P.M.

T  
A  
B

sl. 3 2 1 1 0 0 0 4 3 2 2 2 5 4 3 2 2 2 4 3 2 2 2 3 2 1 1 0 0 0 2 1 0 0

## C Verse

  
N.C.(B5)

7

Gtr II N.H. P.M. N.H. P.M. N.H. P.M. N.H. P.M. N.H. P.M. N.H. 1/4

8vb-----

[3] [5] [5] [3] [5] [5] [3] [5] [5]

0 0 0 0 1 0 0 0 0 0 1 0 0 0 0 0

Gtr III P.M. P.M. P.M. P.M. P.M. 1/4

8vb-----

14 17 14 17 14 17 14 17 14

0 0 0 0 1 0 0 0 0 0 1 0 0 0 0 0

## D Pre-Chorus

D5 E $\flat$ 5 E5 F5 F $\sharp$ 5 G5 G $\sharp$ 5 D5 E $\flat$ 5 E5 F5 F $\sharp$ 5 G5 G $\sharp$ 5 (2nd time) D.S. al Coda

8vb-----

Gtrs II, III

5 5 5 6 6 6 6 7 7 7 8 9 10 11 5 5 5 6 6 6 6 7 7 7 8 9 10 11 5 5 5 6 6 6 6 7 7 7 8 9 10 11

3 3 3 4 4 4 4 5 5 5 6 7 8 9 3 3 3 4 4 4 4 5 5 5 6 7 8 9 3 3 3 4 4 4 4 5 5 5 6 7 8 9

sl. sl. sl. sl. sl. sl. sl. sl. sl.

## E Chorus

1. , 2. , 3.

B5

8vb-----

P.M. P.M. P.M. P.M.

5 4 3 2 2 4 3 2 2 5 4 3 2 2 4 3 2 2 5 4 3 2 2 4 3 2 2

3 2 1 1 0 0 0 2 1 0 0 0 3 2 1 1 0 0 0 3 2 1 1 0 0 0 3 2 1 1 0 0

sl. sl. sl. sl.

F Bridge

4.

N.C.

5

8vb

P.M.

P.M.

T

A

B

5 4 3 2 2 4 3 2

3 2 1 1 0 0 0 2 1 0

sl.

sl.

N.C.(B5)

8vb

Gtr III

P.M.

P.M.

P.M.

P.M.

T

A

B

14 14 14 14

17 17 17 17

0 0 0 0

G Pre-Chorus

D5 E<sup>b</sup>5 E5 F5 F<sup>#</sup>5 G5 G<sup>#</sup>5 D5 E<sup>b</sup>5 E5 F5 F<sup>#</sup>5 G5 G<sup>#</sup>5

8vb

Gtrs II, III

4x

T

A

B

5 5 5 6 6 6 6 7 7 7 8 9 10 11 5 5 5 6 6 6 6 7 7 7 8 9 10 11 5 5 5 6 6 6 6 7 7 7 8 9 10 11

3 3 3 4 4 4 4 5 5 5 6 7 8 9 3 3 3 4 4 4 4 5 5 5 6 7 8 9 3 3 3 4 4 4 4 5 5 5 6 7 8 9

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

H Chorus

B5

8vb

P.M.

P.M.

P.M.

P.M.

4x

T

A

B

5 4 3 2 2 4 3 2 5 4 3 2 2 4 3 2

3 2 1 1 0 0 0 2 1 0 3 2 1 1 0 0 0 2 1 0 0

sl.

sl.

sl.

sl.

## I Outro

B5

1

*8vb*

P.M.

P.M.

P.M.

P.M.

**T**

**A**

**B**

5 4 3 2 2 0 4 3 2 2 5 4 3 2 2 0 4 3 2 2

3 2 1 1 0 0 2 1 0 0 3 2 1 1 0 0 2 1 0 0

*sl.*

*sl.*

*sl.*

*sl.*



# KICK THE P.A.

As recorded by Korn & The Dust Brothers

♩ = 100

1

Gtr I

T

A

B

10

T

A

B

18

T

A

B

25

T

A

B

33

T

A

B

42

T  
A  
B

50

T  
A  
B

58

T  
A  
B

67

T  
A  
B

74

T  
A  
B

82

T  
A  
B

82 83 84 85 86 87 88 89

91

T  
A  
B

|   |   |   |   |  |  |  |  |  |  |
|---|---|---|---|--|--|--|--|--|--|
| 2 | 3 | 6 | 2 |  |  |  |  |  |  |
| 2 | 3 | 6 | 2 |  |  |  |  |  |  |
| 0 | 1 | 6 | 2 |  |  |  |  |  |  |

The image shows a musical score for the song "The Rose Tree". The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. Below the staff is a guitar tablature with three staves labeled T, A, and B. The tablature uses numbers 0-4 and includes some text annotations like "தரத" and "தரத".

109

118

The musical score for 'The Rose Tree' is presented on a grand staff. The top staff is a treble clef with a key signature of one flat (B-flat). The melody consists of a series of eighth notes, each followed by a quarter rest, creating a simple, rhythmic tune. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains three staves labeled 'T', 'A', and 'B' for the vocal parts. The 'T' staff has a single note on the first line, while the 'A' and 'B' staves are empty.

127

System 127-134: Treble clef staff with six measures of whole notes (F4, G4, A4, B4, C5, B4) and two measures of eighth notes (F4, G4, A4, B4, C5, B4). Bass staff shows a sequence of notes: F2, G2, A2, B2, C3, B2, A2, G2, F2. Tenor and Alto staves are empty.

135

System 135-142: Treble clef staff with eight measures of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4). Bass staff shows a sequence of notes: F2, G2, A2, B2, C3, B2, A2, G2, F2. Tenor and Alto staves are empty.

142

System 142-149: Treble clef staff with eight measures of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4). Bass staff shows a sequence of notes: F2, G2, A2, B2, C3, B2, A2, G2, F2. Tenor and Alto staves are empty.

149

System 149-156: Treble clef staff with eight measures of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4). Bass staff shows a sequence of notes: F2, G2, A2, B2, C3, B2, A2, G2, F2. Tenor and Alto staves are empty.

156

System 156-163: Treble clef staff with eight measures of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4). Bass staff shows a sequence of notes: F2, G2, A2, B2, C3, B2, A2, G2, F2. Tenor and Alto staves are empty.



**C Chorus**

13

**Guitar**

**Chords:** D5, D#5, F#5, C5, C#5, D#5

*(8th time on D.S.S.) To Coda*

**Bass**

**Tablature:**

**T**

**A**

**B**

## D Bridge

[illegible]

Moderately ♩ = 119

(2nd time) D.S.S. al Coda

19

Gtr I *p*  
*let ring*

T  
A  
B

[illegible]

E

Outro

$\text{♩} = 60$

27

T

A

B

(3)  
(3)  
(1)

(3)  
(3)  
(1)

(3)  
(3)  
(1)

31

T

A

B

(3)  
(3)  
(1)

(3)  
(3)  
(1)

(3)  
(3)  
(1)

35

T

A

B

(3)  
(3)  
(1)

(3)  
(3)  
(1)



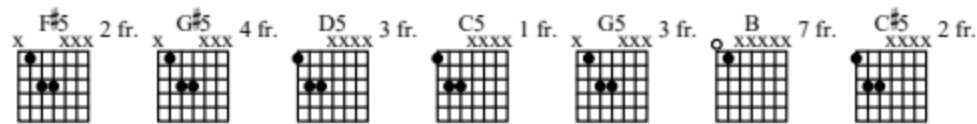
# LET'S GET THIS PARTY STARTED

As recorded by Korn

(From the 1999 Album ISSUES)

Transcribed by Mitchell Griffin

Words  
Music  
Shaffer  
Arranged



## A Intro

♩ = 113

1

Gtr I  
let ring

T 2 3 2 2 3 2 2 2 2 3 2 2 3 2 2 2

A 4 4 4 4 3 3 3 3

B

H H H H

## B Verse

§

5

Gtr I  
let ring

T 2 3 2 2 3 2 2 2 2 2 3 2 2 3 2 2 2 4x

A 4 4 4 4 3 3 3 3

B

H H H H

Gtr II  
let ring

T 15 14 (14) 14 15 14 (14) 15 16 4x

A

B

C Pre-Chorus

F#5

G#5

D5

C5

9



Gtrs III, IV

T

A

B

4

4

2

4

4

2

4

4

2

4

4

2



Gtr I

T

A

B

7

7

7

7

7

7

7

7

7

7

7

7

D Chorus

G5

F#5

C#5

C5

F#5

G5

F#5

C#5

C5

F#5

13



Gtrs III, IV

T

A

B

5

4

4

2

4

4

4

2

4

4

4

2

5

4

4

2

4

4

4

2

4

4

4

2

4

4

4

2

4

4

4

2

4

4

4

2

4

4

4

2



Gtr II

T

A

B

13

12

12

11

12

13

12

12

11

12

13

12

12

11

12

13

12

12

11

12

13

12

12

11

12

13

12

12

11

12

let ring

17

G5 F#5 C#5 C5 F#5 G5 F#5 C#5 C5 F#5 D.S.

T

A

B

let ring

13 12 12 11 12 13 12 12 11 12

## E Bridge

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice, with a key signature of one sharp (F#) and a common time signature (C). The guitar part is divided into two systems, each with a treble and bass staff. The vocal part is written in a single staff. The guitar part includes a melodic line in the treble staff and a bass line in the bass staff. The vocal part is written in a single staff. The score is divided into two systems, each with a treble and bass staff. The guitar part includes a melodic line in the treble staff and a bass line in the bass staff. The vocal part is written in a single staff. The score is divided into two systems, each with a treble and bass staff. The guitar part includes a melodic line in the treble staff and a bass line in the bass staff. The vocal part is written in a single staff.

F

Pre-Chorus

F#5

G#5

D5

C5

29

Gtrs III, IV

T

A

B

4

4

2

4

4

4

4

4

4

4

4

4

Gtr I

T

A

B

7

7

7

7

7

7

7

7

7

7

7

7

G

Chorus

G5

F#5

C#5

C5

F#5

G5

33

Gtrs III, IV

T

A

B

4

4

2

4

4

2

4

4

2

4

4

2

4

4

2

4

4

2

Gtr II

let ring

13

12

12

11

12

13

(13)

T

A

B

13

12

12

11

12

13

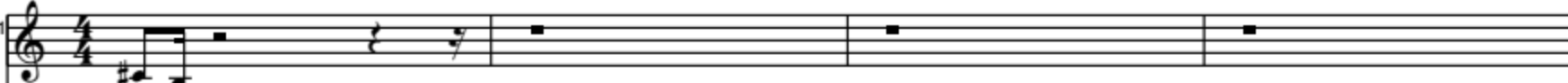
(13)

# LOWRIDER

As recorded by Korn

♩ = 133

1



Gtr II

|   |   |   |  |  |
|---|---|---|--|--|
| T |   |   |  |  |
| A |   |   |  |  |
| B | 4 | 2 |  |  |

5



|   |   |   |   |   |
|---|---|---|---|---|
| T |   |   |   |   |
| A |   |   |   |   |
| B | 2 | 2 | 0 | 2 |

Gtr I



|   |   |   |   |   |
|---|---|---|---|---|
| T |   |   |   |   |
| A | 9 | 9 | 7 | 9 |
| B |   |   |   |   |

9



|   |   |   |   |   |
|---|---|---|---|---|
| T |   |   |   |   |
| A |   |   |   |   |
| B | 2 | 2 | 0 | 2 |



|   |   |   |   |   |
|---|---|---|---|---|
| T |   |   |   |   |
| A | 9 | 9 | 7 | 9 |
| B |   |   |   |   |

13

T  
 A  
 B 2 2 0 2 2 2 0 2 2 0 2 2 0 2

T  
 A 9 9 7 9 7 10 7 10 7 10 12 7 10 7 9 7 9 9 7 7 9  
 B

17

T  
 A  
 B 2 2 0 2 2 2 0 2 2 0 2 4 2 4 2 4 2 0

T  
 A 9 9 7 9 7 10 7 10 7 10 12 9 9 7 9 7 10 7 10 7 10 12  
 B

21

T  
 A  
 B 2 2 0 2 2 2 0 2 2 0 2 2 0 2

T  
 A 9 9 7 9 7 10 7 10 7 10 12 9 9 7 9 7 10 7 10 7 10 12  
 B

25

T  
 A  
 B 2 2 0 2 2 2 0 2 2 2 0 2 2 0 2

T  
 A 9 9 7 9 7 10 7 10 7 10 12 7 9 7 10 7 10 12  
 B

29

T  
 A  
 B 2 2 0 2 2 2 0 2 2 2 0 2 4 2 4 2 4 2 0

T  
 A 9 9 7 9 7 10 7 10 7 10 12 7 9 7 10 7 10 12  
 B

# MAKE ME BAD

As recorded by Korn

(From the 1999 Album ISSUE)

Transcribed by Jeff Jacobson

Words  
Jonath  
Sileria,

## A Intro

Moderate Rock ♩ = 110  
N.C.

1.

1. Gtr I

T 14 (14) (14) 15 14 (14) (14) 14

A

B

2.

C5 B5

C5 B5

N.C.(B5)

G#maj7

C5 B5

6. T (12)

A

B

Gtr II

T

A

B 15 14 15 14 14 17 13 12 13 12 0 12 0 16 15 14 13 12 sl. sl. sl.

Gtr III

T

A

B 15 14 15 14 14 17 13 12 13 12 0 12 0 16 15 14 13 12 sl. sl. sl.



1. , 2. , 3. 4.

C5 B5 N.C.(B5) G#maj7 C5 B5 C5 B5 N.C.(B5) G#maj7

8

T

A

B

14

15 14 13 12 0 12 0 14 15 16 15 14 13 12 0 12 0 14 15 16 15 14 13 12 0 12 0 14 15 16

sl. sl. sl. sl. sl. sl.

**B** Verse

Am E/G# Am E/G#

10

T

A

B

Gtr IV

12 (14) 15 14 (14) (14) 14

7 5 6 7 5 7 5 6 5 7 5

AmE/G#AmE/G#

14



|   |    |              |    |    |            |              |    |
|---|----|--------------|----|----|------------|--------------|----|
| T | 12 | (14)<br>(12) | 15 | 14 | (14)<br>12 | (14)<br>(12) | 14 |
| A |    |              |    |    |            |              |    |
| B |    |              |    |    |            |              |    |



|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| T |   |   | 5 | 7 | 5 |   |   |
| A | 7 | 5 | 6 |   |   | 7 | 5 |
| B |   |   |   |   |   |   | 6 |

AmE/G#AmE/G#

18



|   |    |              |    |    |            |              |    |
|---|----|--------------|----|----|------------|--------------|----|
| T | 12 | (14)<br>(12) | 15 | 14 | (14)<br>12 | (14)<br>(12) | 14 |
| A |    |              |    |    |            |              |    |
| B |    |              |    |    |            |              |    |



|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| T |   |   | 5 | 7 | 5 |   |   |
| A | 7 | 5 | 6 |   |   | 7 | 5 |
| B |   |   |   |   |   |   | 6 |



|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |
| A | 7 | 7 | 7 | 6 | 6 | 6 | 6 |
| B | 5 | 7 | 7 | 7 | 7 | 7 | 7 |

Gtr III *pp*

Am E/G# Am E/G#

22

T 12 (14) 15 14 (14) (14)

A

B

T 7 5 6 5 7 5 7 5 6

A 7 5 6 5 7 5 7 5 6

B 5 7 7 7 0 0 6 7 7 5 5 7 7 7 0 0 8 7

**C** Chorus

E F N.C.(E5) C5 B5 E F E F N.C.(E5) C5 B5

26

Gtr II

T 12 10 10 12 14 10 10

A x 9 x 7 x 9 x 11 x 7 x 7

B

Gtr III *f*

T

A 6 7 6 7 6 7 6 7

B 7 8 0 3 2 0 7 8 0 3 2 0

*sl.*

E F N.C.(E5) C5 B5 E F E F N.C.(E5) C5 B5

30

T 12 10 10 12 14 15 14 10  
 A x 9 x 7 x 11 x 12 x 11 x 7  
 B

T  
 A 6 7  
 B 7 8 0 3 2 6 7 8 6 7 0 3 2 6

*sl.*

The musical score for "The Rose Tree" is presented in three systems. The first system includes a guitar part with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The guitar part begins with a measure of C5, B5, and E, followed by a measure of F and N.C.(E5), and then a measure of C5, B5, and E. The second system shows the vocal melody in treble clef, starting with a forte (f) dynamic. The piano accompaniment is shown in the third system, with the right hand (RH) and left hand (LH) parts. The RH part starts with a 10/7 chord, followed by a 12/9 chord, and then a 10/7 chord. The LH part starts with a 3/4 chord, followed by a 2/6 chord, and then a 6/7 chord. The score concludes with a final measure of 6/7 and 7/8 chords, marked with a sl. (slur) and a final chord of 6/7 and 7/8.

E      F      N.C.(E5)      C5      B5      E   F      E      F      N.C.(E5)      C5      B5

37

T      14      10      10      12      10      10      12

A      11      7      7      9      7      7      9

B

T

A      6      7      0      3      2      6      7      0      3      2

B      7      8      0      1      0      7      8      0      1      0

*sl.*

E      F      N.C.(E5)      C5      B5      E   F      E      F      N.C.(E5)      C5      B5

41

T      12      10      10      12      14      15      14      10

A      9      7      7      9      11      12      11      7

B

T

A      6      7      0      3      2      6      7      0      3      2

B      7      8      0      1      0      7      8      0      1      0

*sl.*

To Coda

**D Interlude**  
G#maj7

G#maj7

C5 B5

45

**T**

**A** 17

**B** 17  
15  
16

15~14  
13~12  
*sl.* *sl.*

**T**

**A** 17

**B** 17  
15  
16

15~14  
13~12  
*sl.* *sl.*

[illegible]

C5 B5 N.C.(B5) G#maj7 C5 B5 C5 B5 N.C.(B5) G#maj7 *D.S. al Coda*

51

T  
A  
B

T  
A  
B

**E** Outro

C5 B5 E F N.C.(E5) C5 B5 E F

53

T  
A  
B

T  
A  
B

E

F

N.C.(E5)

C5

B5

E

F

N.C.(E5)

56

T

A

B

14

10

10

12

11

7

7

9

T

A

B

6

7

6

7

7

8

7

8

0

3

2

0

1

4

0

0

C5

B5

E

F

E

F

N.C.(E5)

C5

B5

59

T

A

B

10

10

12

14

15

14

10

7

7

9

11

12

11

7

T

A

B

6

7

6

7

7

8

7

8

0

3

2

0

1

4

0

0

*sl.*



# MY GIFT TO YOU

As recorded by Korn

(From the 1998 Album FOLLOW THE LEADER)

Transcribed by bizkitclan

Words  
Regina  
Christie  
Silveria



## A Intro

Tuning: A D G C F A D (tune down 1)

Moderately Slow Rock ♩ = 96

E5

1. , 2. , 3.

F5

1. Gtrs I, II w/ bagpipes

4.  
(E5)

C#5

6. 8vb-----┘ 8vb-----┘ 8vb-----┘

C#5

C5

9. 8vb-----┘ 8vb-----┘ 8vb-----┘ 8vb-----┘ 8vb-----┘ 8vb-----┘

## B Verse

C#5

C5

13. 8vb-----┘ 8vb-----┘ 8vb-----┘ 8vb-----┘ 8vb-----┘ 8vb-----┘

**C Chorus**

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and acoustic guitar, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The guitar part (Gtr I) is in the treble clef and features a series of chords: E5, F5, D5, F5, E5, F5, D5, and F5. The acoustic guitar part (Gtr II) is in the bass clef and features a series of chords: E5, F5, D5, F5, E5, F5, D5, and F5. The score is divided into two systems, each with a repeat sign at the beginning and end. The first system is marked with a "17" in the top left corner. The second system is marked with a "4x" in the top right corner. The guitar part (Gtr I) is labeled "Gtr I" and the acoustic guitar part (Gtr II) is labeled "Gtr II". The guitar part (Gtr I) is written in a standard guitar notation with a treble clef and a key signature of three sharps. The acoustic guitar part (Gtr II) is written in a standard acoustic guitar notation with a bass clef and a key signature of three sharps. The score is divided into two systems, each with a repeat sign at the beginning and end. The first system is marked with a "17" in the top left corner. The second system is marked with a "4x" in the top right corner. The guitar part (Gtr I) is labeled "Gtr I" and the acoustic guitar part (Gtr II) is labeled "Gtr II".

#### **D Verse**

[illegible][illegible]

### **E Chorus**

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and vocal parts. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. The vocal part is in the key of D major and 4/4 time. The guitar part features a prominent arpeggiated pattern in the right hand, while the left hand plays a steady bass line. The vocal part consists of a single melodic line. The score is divided into four measures, each containing a guitar staff and a vocal staff. The guitar staff is labeled "Gtr II" and the vocal staff is labeled "T A B". The guitar part includes a "4x" marking at the end of the first measure, indicating a four-measure repeat. The vocal part includes a "4x" marking at the end of the first measure, indicating a four-measure repeat. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

**F Bridge**

**Faster** ♩ = 107  
E5

[illegible]

37



let ring-----|

T

A4444

B2230322303



T

A

B(7)(7)(5)(7)(7)(5)(7)(7)(5)

41



let ring-----|

T

A4444

B2230322303



N.H.

T[7]([7])[5][7]([7])([7])

A

B

45



let ring-----|

T

A4444

B2230322303

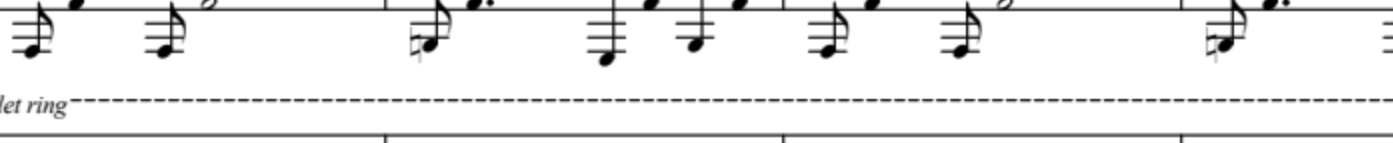


N.H.

T[7]([7])[5][7]([7])([7])

A

B

49   
let ring  
T  
A  
B  
T  
A  
B  
N.H.

## **G Breakdown**

[illegible]

The musical score for "The Rose Tree" is presented in a system with four staves. The top staff is the vocal melody, written in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The melody consists of a series of eighth and quarter notes, with a repeat sign at the beginning. Above the staff, the notes are labeled with their corresponding letter names: E, F, D, F, E, F, D, F. The second staff is the guitar accompaniment, written in treble clef. It features a capo on the 5th fret, indicated by a bracket and the number 5. The guitar part includes a wavy line indicating a tremolo effect. The third staff is the double bass line, written in bass clef. It features a capo on the 8th fret, indicated by a bracket and the number 8. The double bass part includes a wavy line indicating a tremolo effect. The bottom staff is the double bass line, written in bass clef. It features a capo on the 8th fret, indicated by a bracket and the number 8. The double bass part includes a wavy line indicating a tremolo effect.

61

E

T

A

B

T

A

B

[illegible][illegible]

H

Chorus

71

E5

F5

D5

F5

E5

F5

D5

F5

6x

Gtr I

T

A

B

Gtr II

T

A

B

75

E5

T

A

B

T

A

B

80

T

A

B

T

A

B

# NEED TO

As recorded by KoRn  
(From the 1994 Album KORN)

Transcribed by Royce Hix

Words  
Music  
Arrang

## A Introduction

$\text{♩} = 116$

B $\flat$  A B $\flat$  A C A C A C A C A C A C A

Gtr I

4x 8x 8x 8x

## B Verse One

B $\flat$  A B $\flat$  A B $\flat$  A B $\flat$  A C A C A

3x 4x 4x

3x 4x 4x

## C Preverse

C A C A B $\flat$  A B $\flat$  A B $\flat$  A B $\flat$  A B $\flat$  A B $\flat$  A

4x 3x 4x

4x 3x 4x

## D Verse

C A C A B $\flat$  A B $\flat$  A B $\flat$  A B $\flat$  A B $\flat$  A B $\flat$  A

4x 3x 4x

4x 3x 4x

## E Chorus

C A C A D5 A5 B $\flat$ 5 F5 E5 E $\flat$ 5

6x

6x



**F Bridge**

**J = 90**

1. , 2. , 3.

4.

17

4x

T  
A  
B

21

D5 F5 E5 E5 D5 D5 E5 E5 F5 F5 E5 E5 D5

T

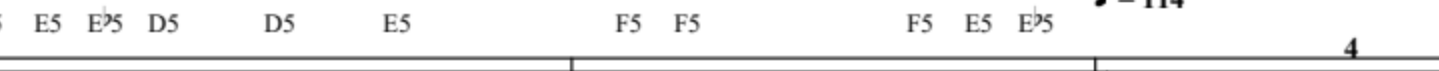
A 2 5 4 3 2 2 4 4 5 5 4 3 2 0 2 2 3 3 2 1 0

B 0 3 2 1 0 0 2 2 3 3 2 1 0

**♩ = 114**

4

Drums go for awhile here as Jon says "need to" and gets into saying fuck

25  **T**  
**A** 5 4 3 2 2 4 5 5 5 4 3  
**B** 5 4 3 2 2 4 5 5 5 4 3

## **G Interlude**

$$B^2 \quad A \quad B^2 \quad A$$

## **G Interlude**

C C C A C C C A    C C    C    C C    C C C    C C C    C C C    C C

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (Gtr I) and a vocal part (Vocal 1). The guitar part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. It features a complex, melodic line with many accidentals and a final section with a key signature change to two sharps (F# and C#). The vocal part is written in a simplified notation with a key signature of one flat and a 4/4 time signature. It includes a melody line and a bass line with fret numbers (0, 8, 11) and a final section with a key signature change to two sharps. The score is divided into four measures, each containing a guitar staff and a vocal staff.

H

Chorus

35



T

A

B

•

2

0

2

3

4

5

3

1

3

1

•

•

•

1

4x

I

Outro

I

Outro

39



T

A

B

•

11

9

8

11

9

8

0

•

•

•

8x

# NO ONE'S THERE

As recorded by Korn

(From the 2002 Album UNTOUCHABLES)

Transcribed by Matthew Martinez

Words  
Arrang

## A Intro

$\text{♩} = 130$

B A G# G

Gtr I

T A B

0 10 sl. 9 8

B A G# G

Gtr II

T 12 7 7 7 7 9 9 9 9 10 10 10 10 14 14 14 14 12 12 12

A 9 4 4 4 4 6 6 6 6 7 7 7 7 11 11 11 11 9 9 9

B 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr I

T A B

0 10 12 10 9 8

B

Verse

E B C# D F# E

Gtrs II, III

T 12 7 7 7 7 9 9 9 9 10 10 10 10 14 14 14 14 12 12 12

A 9 4 4 4 4 6 6 6 6 7 7 7 7 11 11 11 11 9 9 9

B sl. 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr IV

T 22 19 19 19 19 19 19 19 19 17 17 17 17 17 15 14 14 14 19 19 19 19 19 19 19 19 21 21 21 22 22

A

B

Gtr III

T 12 7 7 7 7 9 9 9 9 10 10 10 10 14 14 14 14 12 12 12

A 9 4 4 4 4 6 6 6 6 7 7 7 7 11 11 11 11 9 9 9

B sl. 0 0 0 0 0 0 0 0 0 0 0 0 0

C

Pre-Chorus

B

8va

N.C.

17



T

14 14 14 14 14 14 14 14 14 14 14 14 14 14 17 17 17 17 17 17 17 17 22 22 22 22 21 21 21 21

A

11 11 11 11 11 11 11 11 11 11 11 11 11 11 14 14 14 14 14 14 14 14 19 19 19 19 18 18 18 18

B



T

A

9 9 9 9

B

0 7 7 0 0 7 7 0 3 4 3 4 3 1 1 0

B

8va

N.C.

21



T

21 14 14 14 14 14 14 14 14 14 14 12 17 17 17 17 17 17 17 17 17 17 22 22 21 21 21 21

A

18 11 11 11 11 11 11 11 11 11 11 9 14 14 14 14 14 14 14 14 14 14 19 19 18 18 18 18

B



T

A

9 9 9 9

B

0 7 7 0 0 7 7 0 3 4 3 4 3 1 1 0

D Chorus

E5

G#5

A5

25

T

A

B

7 5 7 5 7 5 7 5

5 4 5 4 5 4 5 4

5 5 5 5 5 5 5 5

3x

T

A

B

2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

E5

G#5

F5

To Coda

29

T

A

B

7 5 7 5 7 5 7 5

5 4 5 4 5 4 5 4

5 5 5 5 5 5 5 5

3x

T

A

B

2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

E Verse

E B

C#

D

F#

E

(2nd time) D.S. al Coda

33

T

A

B

12 7 7 7 7

9 4 4 4 4

9 9 9 9

10 10 10 10

14 14 14 14 12 12 12

0 0 0 0 0

0 0 0 0 0

0 0 0 0 0

**F Bridge**

⊕  
B5  
Svar

 $\delta va$ 

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of eighth notes, starting on G4 and ascending to D5. The notes are grouped in pairs, with a repeat sign at the beginning. The system ends with a double bar line and repeat dots.

Gtr IV

|          |                         |                         |                         |                |    |
|----------|-------------------------|-------------------------|-------------------------|----------------|----|
| <b>T</b> | 14 14 14 14 14 14 14 14 | 14 14 14 14 14 14 14 14 | 17 17 17 17 17 17 17 17 | 17 22 22 22 21 | 21 |
| <b>A</b> | 11 11 11 11 11 11 11 11 | 11 11 11 11 11 11 11 11 | 14 14 14 14 14 14 14 14 | 14 19 19 19 18 | 18 |
| <b>B</b> |                         |                         |                         |                |    |

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of two sharps (F# and C#). It begins with a repeat sign. The melody is composed of eighth and sixteenth notes, with rests indicated by 'z' above the staff. The accompaniment consists of chords and single notes in the lower register, also using eighth and sixteenth notes.

Gtr III

The musical score for the TAB part consists of three measures. The first measure contains a whole note chord consisting of the notes G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>, and G<sub>3</sub>. The second measure contains a half note chord consisting of the notes G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, and F<sub>3</sub>. The third measure contains a quarter note chord consisting of the notes G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, and F<sub>3</sub>.

B5  
Svar

-----

41

Musical score for 'The Rose Tree' in G major (one sharp). The score is written on a single staff with a treble clef. It begins with a repeat sign and a first ending bracket. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line and repeat dots.

|          |   |                         |                         |       |    |             |                         |   |
|----------|---|-------------------------|-------------------------|-------|----|-------------|-------------------------|---|
| <b>T</b> | • | 22 19 19 19 19 19 19 19 | 19 17 17 17 17 17 15 15 | 15 14 | 12 | 19 19 19 19 | 19 19 21 21 21 21 22 22 | • |
| <b>A</b> |   | 19 16 16 16 16 16 16 16 | 16 14 14 14 14 14 12 12 | 12 11 | 9  | 16 16 16 16 | 16 16 18 18 18 18 19 19 | • |
| <b>B</b> | • |                         |                         |       |    |             |                         | • |

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of two sharps (F# and C#). It begins with a repeat sign. The melody is written on a single staff, featuring a series of eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The system ends with a double bar line and repeat dots.

E5/B

C

G5/D

[illegible][illegible]

E5/B

F5/C

49



|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 7 | 5 | 7 | 5 | 7 | 5 | 7 | 5 | 7 | 5 | 7 | 5 | 8 | 6 | 5 | 6 |
| A | 4 |   | 4 |   | 4 |   | 4 |   | 4 |   | 4 |   | 5 |   |   |   |
| B |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

G Out-Chorus

E5

G#5

A5

53



|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |    |    |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----|----|
| T | 7 | 5 | 7 | 5 | 7 | 5 | 7 | 5 | 7 | 5 | 7 | 5 | 8 | 5 | 10 | 10 |
| A | 4 |   | 4 |   | 4 |   | 4 |   | 4 |   | 4 |   | 5 |   | 7  |    |
| B |   |   |   |   |   |   |   |   |   |   |   |   |   |   |    |    |



Gtr III

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 6 | 6 | 6 | 6 | 7 | 7 | 7 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 4 | 4 | 4 | 4 | 5 | 5 | 5 |

E5

G#5

A5

57



|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |    |    |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----|----|
| T | 7 | 5 | 7 | 5 | 7 | 5 | 7 | 5 | 7 | 5 | 7 | 5 | 8 | 5 | 10 | 10 |
| A | 4 |   | 4 |   | 4 |   | 4 |   | 4 |   | 4 |   | 5 |   | 7  |    |
| B |   |   |   |   |   |   |   |   |   |   |   |   |   |   |    |    |



|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 6 | 6 | 6 | 6 | 7 | 7 | 7 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 4 | 4 | 4 | 4 | 5 | 5 | 5 |



E5

G#5

A5

61

61

7 5 7 5 7 5 7 5 8 5 10 10

4 4 4 4 4 4 4 4 5 7

2 2 2 2 2 2 2 2 6 6 6 6 7 7 7 7

0 0 0 0 0 0 0 0 4 4 4 4 5 5 5 5

E5

G#5

F5

65

69

7 5 7 5 7 5 7 5 8 6 5 6

4 4 4 4 4 4 4 4 5

2 2 2 2 2 2 2 2 6 6 6 6 7 7 7 7

0 0 0 0 0 0 0 0 4 4 4 4 5 5 5 5





8

T

A

B

T

A

B

C Chorus

Badd9

11

T

A

B

T

A

B

15

8vb--1  
P.M.--1

let ring-----1

8vb--1  
P.M.--1

8vb--1  
P.M.--1

1/2

8vb--1  
P.M.--1

let ring-----1

8va

8va--1

8va-----1

8va--1

8va-----1

8va--1

8va--1

8vb--1  
P.M.--1

8vb--1  
P.M.--1

1 1/2

8vb--1  
P.M.--1

8vb--1  
P.M.--1

1 1/2

8vb--1  
P.M.--1

8vb--1  
P.M.--1

1 1/2

T

A

B

T

A

B

1. N.C. 2.

21

*8vb* P.M. *let ring*

*8va* *8va* *8va*

*8vb* P.M. *8vb* P.M.  $1\frac{1}{2}$

*sl. sl. sl. sl.*

**D** Bridge

C5 C#5 D5 D#5 E5 D#5 E5 F5 4x C5 C#5 D5 D#5 E5 D#5 E5 F5 4x

24

*sl. sl. sl. sl. sl. sl.*

*sl. sl. sl. sl. sl. sl.*

## **E Interlude**

The musical score is divided into two systems. The first system includes a guitar part (Gtr III) and a vocal part (T, A, B). The guitar part is in 3/4 time and features a melodic line with a key signature of one sharp (F#). The vocal part is in 4/4 time and features a melodic line with a key signature of one sharp (F#). The second system includes a guitar part (Gtr II) and a vocal part (T, A, B). The guitar part is in 3/4 time and features a melodic line with a key signature of one sharp (F#). The vocal part is in 4/4 time and features a melodic line with a key signature of one sharp (F#).

**System 1:**

- Gtr III:** *mf*. Chords: B6, C6/B, B6, C5/B.
- Vocal (T, A, B):** Melodic line in 4/4 time.

**System 2:**

- Gtr II:** *mf*. Chords: P.M., P.M., P.M., P.M., P.M., P.M., P.M.
- Vocal (T, A, B):** Melodic line in 4/4 time.

31 N.C. (B)

1. , 2. , 3.

4.

8va-7

8vb

4x

Gtrs I, II *f*

1 1/2

11

T

A

B

2 2

2 2 2

2 2 2

2 2

0 0 0 0 0 0

0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0

**[F] Outro Chorus**

Badd9

36

Gtr I

$\delta vb$  P.M.  $\delta vb$  P.M.  $\delta vb$  P.M. *let ring*  $\delta vb$  P.M.  $\delta vb$  P.M.

$1/2$   $1/2$

$\delta va$   $\delta va$   $\delta va$   $\delta va$   $\delta va$   $\delta va$   $\delta va$

Gtr II

$\delta vb$  P.M.  $\delta vb$  P.M.  $\delta vb$  P.M.  $\delta vb$  P.M.  $\delta vb$  P.M.  $\delta vb$  P.M.

$1 \frac{1}{2}$   $1 \frac{1}{2}$   $1 \frac{1}{2}$   $1 \frac{1}{2}$

1. , 2. , 3. 4.

B7

39

$\delta vb$  P.M. *let ring*  $\delta vb$  P.M.  $\delta vb$  P.M.

$4x$

$\delta va$   $\delta va$   $\delta va$   $\delta va$   $\delta va$

$\delta vb$  P.M.  $\delta vb$  P.M.  $\delta vb$  P.M.  $\delta vb$  P.M.

$1 \frac{1}{2}$   $1 \frac{1}{2}$   $1 \frac{1}{2}$   $1 \frac{1}{2}$





**[C] Verse**

N.C.

11

Gtr I  
*let ring*

15 15 14 15 15 14 15 15 14 15 15 14

12 14 16 12 14 16 12 14 16 12 14 16

*sl.* *sl.* *sl.* *sl.*

**[D] Chorus**

15

G/B B5 G/B B5 G/B B5 G/B B5

Gtr II

10 10 10 10 9 10 10 10 10 9

7 7 7 7 7 7 7 7 7 7

Gtr III

12 12 12 12 11 12 12 12 12 11

9 9 9 9 9 9 9 9 9 9

0 (0) 0

17

B

0

**[E] Verse**

N.C.

19

Gtr I  
*let ring*

15 15 14 15 15 14 15 15 14 15 15 14

12 14 16 12 14 16 12 14 16 12 14 16

**F Chorus**

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel, specifically the guitar parts. It is divided into two systems, each containing a guitar line and a corresponding guitar tablature.

**System 1 (Gtr II):**

- Staff:** Treble clef, key of D major (one sharp). The notation shows a melodic line with eighth and quarter notes, including ties and a final 4x repeat sign.
- Chords:** G/B, B5, G/B, B5, G/B, B5, G/B, B5.
- Tablature:** Shows fret numbers 10 and 9 on the strings, with a 7 indicating a barre.

**System 2 (Gtr III):**

- Staff:** Treble clef, key of D major. The notation includes a rest, followed by a melodic line with eighth and quarter notes, and a final 4x repeat sign.
- Chords:** (Implied by the tablature and the overall key).
- Tablature:** Shows fret numbers 12, 11, and 9, with a 0 indicating an open string.

## **G Interlude**

25

B E F# G F# B E F# D F# G

Gtrs IV, V, VI

T 12 12 14 15 15 14 12 12 14 15 14 15

A 9 9 11 12 12 11 9 9 11 12 11 12

B 9 9 11 12 12 11 9 9 11 12 11 12

### **H Pre-Chorus**

N.C.

29

Gtrs II, III  
*let ring*-----|

T  
A  
B

15 15 14  
17 17

12 14 16

*sl.*

**I Chorus**

**Gtr II**

T  
A  
B

10 10 10 10 9 7 10 10 10 10 9 7

**Gtr III**

T  
A  
B

12 12 12 12 11 9 12 12 12 12 11 9

**Gtr I** *mf* *let ring*

T  
A  
B

12 14 15 17 15 14 14 2 12 14 15 17 15 14 14 2

**Gtr II**

T  
A  
B

10 10 10 10 9 7 10 10 10 10 9 7

**Gtr III**

T  
A  
B

12 12 12 12 11 9 12 12 12 12 11 9

J

Outro

B

E

F#

D

G

F#

B

E

F#

D

F#

G

Gtrs IV, V, VI

|   |    |    |    |    |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 12 | 12 | 14 | 15 | 15 | 14 | 12 | 12 | 14 | 15 | 14 | 15 |
| A | 9  | 9  | 11 | 12 | 12 | 11 | 9  | 9  | 11 | 12 | 11 | 12 |
| B |    |    |    |    |    |    |    |    |    |    |    |    |

B

|   |     |      |     |  |
|---|-----|------|-----|--|
| T | 12  | (12) |     |  |
| A | 9   | (9)  |     |  |
| B | (0) | (0)  | (0) |  |



Bm

D/A

Gmaj7

N.C.

14

T

A

B

2 4 2 0

0 4 0 0

3 3

0 2 2 2 0 2 2 4 2

H

T

A

B

2 4

2 3

2 2 3 2 2

2 4

H sl. H sl. P H

**B** Verse

Faster ♩ = 112

T

A

B

2 4 2 0 0 4 0

4 0 4 4 0

2 4 2 0 0 4 0

4 0 4 4 0

T

A

B

9

9 7

9

11 11 7

Bm

D/A

Gmaj7

N.C.

22

let ring-----|

T

A

B

240040

0400440

33

0222

T

A

B

9

11

12

1211

C

Chorus

G5

A5

B5

A5

G5

F#5

B5

A5

B5

C#5

B5

A5

C5

To Coda

C#5

26

Gtrs III, IV

T

A

B

242

242

444

244

256

364

sl.

sl.

D5

G5

F5

E5

D.S. al Coda

30

Gtr III

P.M.-----|

P.M.-----|

P.M.-----|

T

A

B

55555

55555

33333

2

Gtr IV

P.M.-----|

P.M.-----|

P.M.-----|

Gtr II

T

A

B

55555

55555

33333

53

sl.



**D Guitar Solo**

34

D5 G5 F5 E5

P.M.-----| P.M.-----| P.M.-----|

10 7 7 7

p

let ring-----|

7 7 5

38

8va-----1

10 8 7 8 7 7 10 8 7 10 7 8 8 17 14 15 14

p sl. p

let ring-----|

7 7 5 (7) 7 7 (7) 7 5 (5)

8va-----

42

17 17 15 14 15 14 15 14 15 17 19 17 15 19 17 15 19 17 15 19 17 15 14 (14) 15 15

P P P P P P P P sl.

let ring-----

|   |  |  |  |  |
|---|--|--|--|--|
| T |  |  |  |  |
| A |  |  |  |  |
| B |  |  |  |  |

E Chorus

G5 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 C5 C#5

46

Gtrs III, IV

sl. sl.

|   |  |  |  |  |
|---|--|--|--|--|
| T |  |  |  |  |
| A |  |  |  |  |
| B |  |  |  |  |

G5 A5 B5 A5 G5 F#5 B5 A5 G5

50

Gtr III P.M.----- P.M. P.M. P.M. P.M.

Gtr IV P.M.-----

|   |  |  |  |  |
|---|--|--|--|--|
| T |  |  |  |  |
| A |  |  |  |  |
| B |  |  |  |  |

sl.

54

B5 C5 A5 G5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T  
A  
B

T  
A  
B

*sl.*

58

B5 C5 A5 G5

P.M. P.M. P.M. P.M. P.M. P.M.-----|

T  
A  
B

sl.

B5 C5 A5 G5

62

P.M. P.M. P.M. P.M. P.M.-----|

T  
A  
B

P.M. P.M. P.M. P.M. P.M.-----|

T  
A  
B

66

B5 C5 A5

P.M. P.M. P.M. P.M.

T  
A  
B

T  
A  
B

**F Bridge-Outro**  
E5

70 

F5

72

E5

F5

74

E5

76

F5

78

E5

F5

E5

F5

80

E5

82

# PRETTY

As recorded by Korn

(From the 1998 Album FOLLOW THE LEADER)

Transcribed by bizkitclan

Words  
Regina  
Christi

Tuning: A D G C F A D (tune down 1

## A Intro

Moder. Slow / Tempo I ♩ = 92  
N.C.

1

Gtr I *mf* w/ effect

T A B

3

Gtrs I, II *f* w/ Gtr I

T A B

## B Verses 1 & 2

Faster / Tempo II ♩ = 108  
B5

5

Gtr III *mf*

T A B

Gtr IV

*mf*

T A B

9

T

A

B

4 2

5

4 2

5 5

2

2

2

0

0

0

sl.

T

A

B

14

(14)

2

(2)

3

13

T

A

B

4 2

5

4 2

5 5

2

2

2

0

0

0

sl.

T

A

B

15 14 14 15

(15)

17 14

2

(2)

The musical score for "To Coda" is presented in three systems. The first system shows the vocal line (treble clef) and the guitar/bass lines (T, A, B staves). The vocal line begins with a measure marked "17". The guitar line (T, A, B) features fret numbers: 4, 2, 5, 4, 2, 5. The bass line (B) features fret numbers: 2, 2, 2, 5. The second system shows the vocal line with a long note and a rest, followed by a melodic phrase. The guitar line (T, A, B) features fret numbers: 14, (14), 2, (2), (2), (2). The bass line (B) features fret numbers: 2, (2), (2), (2). The third system shows the vocal line with a long note and a rest, followed by a melodic phrase. The guitar line (T, A, B) features fret numbers: 24, 0, 0. The bass line (B) features fret numbers: 24, 0, 0. The score is marked "To Coda" and "1.". The tempo is marked "sl." (slow).

**C** Chorus  
B5

21

Gtr I *f*

T  
A  
B 4 6 6 2 3 4 6 6 2 3  
5 7 7 5 7 5 0 7 0 5 0 0 5 0 1

Gtr II

*f*

T  
A  
B 2 3 2 3  
5 0 5 0



25

The image shows a musical score for Example 10.10. It consists of two systems. The first system has a piano accompaniment (piano) and a vocal line (voice). The piano part is in 3/4 time, with a key signature of one sharp (F#). The vocal line is in 3/4 time, with a key signature of one flat (Bb). The piano part consists of a treble clef staff with a key signature of one sharp and a 3/4 time signature. The vocal part consists of a treble clef staff with a key signature of one flat and a 3/4 time signature. The piano part has four measures, and the vocal part has four measures. The piano part is in 3/4 time, and the vocal part is in 3/4 time.

T  
A  
B

4 6 6 2 3 4 6 6 2 3  
5 7 7 5 1 5 7 7 5 1  
0 0 0 0 0 0 0 0

T  
A  
B

2 3 2 3  
5 0 5 0  
0 0 0 0

[illegible]

D Chorus

B5

34

Gtr I

Gtr II

38

Gtr I

Gtr II

E Bridge

Moder. Slow / Tempo I ♩ = 92  
N.C.

42

Gtr I

44

Gtrs I, II *f*

4x

**F Chorus**

**Faster / Tempo II** ♩ = 108

B5

46

Gtr I

T A B

4 6 6 2 3 4 6 6 2 3

5 7 7 5 1 5 7 7 5 1

0 0 0 0 0 0 0 0 0 0

Gtr II

T A B

2 3 2 3

5 0 5 0

0 0 0 0

1.

|    |
|----|
| 2. |
|----|

N.C.

50

The musical score for 'The Rose Tree' is presented in a system of five staves. The first staff is a guitar melody in treble clef, featuring a key signature of one sharp (F#) and a 2/4 time signature. The second staff contains the vocal parts for Tenor (T), Alto (A), and Bass (B), with lyrics written below the notes. The third staff is a guitar accompaniment in treble clef, showing chords and fingerings. The fourth staff shows the guitar accompaniment in bass clef, with fingerings indicated by numbers 7, 9, and 10. The fifth staff shows the guitar accompaniment in bass clef, with fingerings indicated by numbers 4, 6, and 7. The score concludes with a double bar line and repeat signs.

50

T  
A  
B

T  
A  
B

7 9 10 7 8 10 7 9 10 7 8 10

4 6 7 4 5 7 4 6 7 4 5 7

4 6 7 4 5 7 4 6 7 4 5 7

# RECLAIM MY PLACE

As recorded by Korn

(From the 1998 Album FOLLOW THE LEADER)

Transcribed by bizkitclan

Words  
Brian V  
Randa  
Music  
Brian V  
David

## A Intro

Tuning: A D G C F A D (tune down 1

Please Read Performance

Moderate Rock ♩ = 112

N.C.

1

Gtr I P.M.--| w/ wah as P.M.--| P.M.--| P.M.--|

w/ whammy pedal - - - - - w/ whammy pedal - - - - -

T

A

B 7 0 0 7 10 10 10 9 9 9 8 8 7 0 0 7 0 0 7 10 10 10 9 9 9 8 8 7 0 0

sl. sl. sl. sl.

3

P.M.--| w/ whammy pedal - - - - - P.M.--| P.M.--| w/ whammy pedal - - - - -

T

A

B 7 0 0 7 10 10 10 9 9 9 8 8 7 0 0 7 0 0 7 10 10 10 9 9 9 8 8

sl. sl. sl.

\* depress whammy pedal on beat 4 1/2 and then

## B Chorus



D

C#

C

B

D

C#

C

B

5

Gtrs I, II P.M.--| wah off P.M.--| P.M.--| P.M.--|

w/ whammy pedal - - - - - w/ whammy pedal - - - - -

T

A 12 12 12 11 11 11 10 10 9 12 12 12 11 11 11 10 10 9

B 7 0 0 7 10 10 10 9 9 9 8 8 7 0 0 7 0 0 7 10 10 10 9 9 9 8 8 7 0 0

sl. sl. sl. sl.

7

D C# C B D C# C Cmaj7

P.M.--| w/ whammy pedal ----- P.M.--| P.M.--| w/ whammy pedal -----

T

A

B

7 0 0 7 10 10 10 9 9 9 8 8 7 7 0 0 7 10 10 10 9 9 9 8 8 8

sl. sl.

## C Verse

1., 2., 3.

4.

D.S.

N.C.

9

4x

T

A

B

0 2 3 2 0 2 0 3 0 0 2 3 2 0

H P H P

## D Chorus

D C# C B

D C# B C B

12

P.M.--| w/ whammy pedal ----- P.M.--| P.M.--| w/ whammy pedal ----- P.M.--| 3x

T

A

B

7 0 0 7 10 10 10 9 9 9 8 8 7 7 0 0 7 10 10 10 9 9 9 8 8 7 7 0 0

sl. sl. sl. sl.

D C# C B

D C# C Cmaj7

14

P.M.--| w/ whammy pedal ----- P.M.--| P.M.--| w/ whammy pedal -----

T

A

B

7 0 0 7 10 10 10 9 9 9 8 8 7 7 0 0 7 10 10 10 9 9 9 8 8

sl. sl. sl.

16



|          |      |      |      |
|----------|------|------|------|
| <b>T</b> | (0)  | (0)  | (0)  |
| <b>A</b> | (10) | (10) | (10) |
| <b>B</b> | (8)  | (8)  | (8)  |

20

T (0) (0) (0)

A (10) (10) (10)

B (8) (8) (8)

**E** Bridge

24

4

**T**

**A**

**B**

28

Gtr III w/ clean tone &  
let ring

T 14 (14) 13 (13) 12 (12) 11 11

A 9 9 9 9

B

32

8

T

A

B

**F Breakdown**

Em11

40

Gtrs I, II

T  
A  
B

0 0 2 3 2 0 2 0 0 0 2 3 2 0 2 0

H P

3x

Em11

42

T  
A  
B

0 0 2 3 2 0 2 0 0 0 2 3 2 0 4 4 3

H P H P

**G** Chorus

D C# C B D C# C B

45

P.M.--| w/ whammy pedal ----- P.M.--| w/ whammy pedal ----- P.M.--| 3x

T  
A  
B

7 0 0 12 12 12 11 11 11 10 10 9 7 0 0 12 12 12 11 11 11 10 10 9

sl. sl.

D C# C B D C# C Cmaj7

47

P.M.--| w/ whammy pedal ----- P.M.--| w/ whammy pedal -----

T  
A  
B

7 0 0 12 12 12 11 11 11 10 10 9 7 0 0 12 12 12 11 11 11 10 10 9

sl. sl.

**H** Interlude

N.C.

49

Gtr IV P.M.--| w/ whammy pedal ----- P.M.--| w/ whammy pedal ----- P.M.--| 3x

T  
A  
B

7 0 0 12 12 12 11 11 11 10 10 9 7 0 0 12 12 12 11 11 11 10 10 9

sl. sl.

51

P.M.--| w/ whammy pedal ----- P.M.--| w/ whammy pedal ----- P.M.

T

A

B 7 0 0 7 10 10 10 9 9 9 8 8 7 0 0 sl. sl.

**I Chorus**

53

D C# C B D C# C B

Gtrs I, P.M.--| w/ whammy pedal ----- P.M.--| w/ whammy pedal ----- 4x

T

A

B 7 0 0 7 10 10 10 9 9 9 8 8 7 0 0 sl. sl.

**J Outro**

55

D5 C#5 C5 Cmaj7 D5 C#5 C5 Cmaj7

P.M.--| P.M.--| 4x

T

A

B 0 0 0 0 3 3 3 4 4 4 4 3 3 3 0 0

57

T

A

B 0 0 0 0 3 3 3 4 4 4 4 3 3 3 0 0



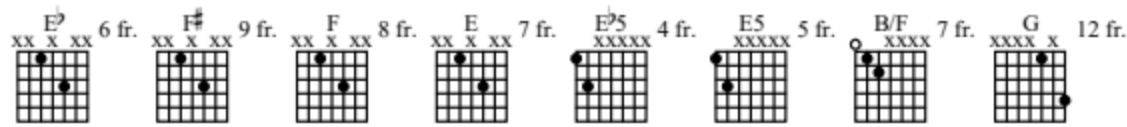
# RIGHT NOW

As recorded by Korn

(From the 2003 Album TAKE A LOOK IN THE MIRROR)

Transcribed by Nick Coulter

Words



## A Intro

Moderate Heavy Rock ♩ = 103  
N.C.(B)

1

Gtr I *mf* (elec. w/heavy) P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T A B

0 0 1 0 0 0 0 1 0 0 9 0 0 1 0 0 0 0 0 1 0 0 10 0 0 0 1 0 0 9 0 0 1 0 0 0 0 1 0

\*All notes and chords sound one whole step lower than

5

Gtrs I, II *f* P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T A B

0 0 1 0 0 0 0 1 0 0 9 0 0 1 0 0 0 0 0 1 0 0 10 0 0 0 1 0 0 9 0 0 1 0 0 0 0 1 0

## B 1st Verse

(B)

9

Gtrs I, II P.M. P.M. P.M. P.M. P.M. P.M.

T A B

0 0 0 1 0 0 0 0 0 1 0 0 0 0 1 0 0 0 0 0 1 0

11

E<sup>b</sup> F<sup>#</sup> F E

8vb Gtr I P.M. 8vb-----| P.M.-----| P.M.-----| 8vb 8vb-----| 8vb-----|

T A B 0 0 1 0 0 0 0 0 1 0 0 0 1 0 0 0 0 0 1 0

Gtr IV *mf*(clean elec.

T A B 8 8 11 11 10 10 9 9 6 9 8 7

*sl.*

**C 1st and 2nd Choruses**

(2nd time on D.S.) To Coda

13

Gtrs I, II

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

T

A

B

0 0 1 0 0 10 0 0 1 0 0 9 0 0 1 0 0 8 0 0 1 0 0 0 0 0 1 0 0 10 0 0 1 0 0 9 0 0 1 0 0 8 0 0 1 0

**D 2nd Verse**

17

Gtr I, II  
P.M. P.M.----|

8vb 8vb-----|

Gtrs I, II  
P.M. P.M.----| P.M.-----|

8vb 8vb-----| 8vb-----|

P.M. P.M.----| P.M.-----|

T  
A  
B

0 0 1 0 0 0 0 0 1 0 0 0 0 0 1 0 0 0 1 0



26

8vb

P.M. - 1/2 P.M. - 1/2 P.M. - 1/2 P.M. - 1/2 P.M. - 1/2 P.M. - 1/2 P.M. - 1/2

8va

N.H. 1/4

\*\*\*

\*\*\*Bend harmonic w/Floyd Rose bridge by

**F** Bridge

E<sup>b</sup>5 E5E<sup>b</sup>5 E5E<sup>b</sup>5 E5E<sup>b</sup>5 E5 E5 E5E<sup>b</sup>5 E5E<sup>b</sup>5 E5E<sup>b</sup>5 B/F

30

8vb

Gtrs I, II *f* (elecs. w/heavy)

sl.

**G**

(B) G

34

8vb

Gtr I P.M. P.M. P.M. P.M. P.M. P.M. P.M.

8vb

Gtr II

*f* P.M.

Gtr IV

15 (15)

12 (12)

H3rd Chorus

38

Musical notation for guitar and drums in the 3rd Chorus section. The guitar part is in treble clef with a key signature of one sharp (F#). It features a repeating eighth-note pattern. The drum part is in bass clef and includes a bass line with fret numbers (0, 10, 9, 8) and a snare line with a repeating eighth-note pattern. The notation is divided into two systems, each with a guitar staff and a drum staff.

8vb-----J

8vb-----J

8vb-----J

8vb-----J

8vb-----J

8vb-----J

8vb-----J

8vb-----J

Gtrs I, II

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

T

A

B

0 0 1 0 0 10 0 0 1 0 0 9 0 0 1 0 0 8 0 0 1 0 0 0 0 0 1 0 0 10 0 0 1 0 0 9 0 0 1 0 0 8 0 0 1 0

IOutro

42

Musical notation for guitar and drums in the Outro section. The guitar part is in treble clef with a key signature of one sharp (F#). It features a repeating eighth-note pattern. The drum part is in bass clef and includes a bass line with fret numbers (0, 0, 0, 0, 1, 0) and a snare line with a repeating eighth-note pattern. The notation is divided into two systems, each with a guitar staff and a drum staff.

8vb-----J

8vb-----J

8vb-----J

8vb-----J

Gtrs I, II

T

A

B

0 0 0 0 1 0 0 0 0 0 1 0 0 0 0 0 1 0 0 0 0 0 1 0

1.

2.

44

Musical notation for guitar and drums in the Outro section. The guitar part is in treble clef with a key signature of one sharp (F#). It features a repeating eighth-note pattern. The drum part is in bass clef and includes a bass line with fret numbers (2, 2, 2, 2, 3, 2, 2, 2, 2, 2, 3, 2) and a snare line with a repeating eighth-note pattern. The notation is divided into two systems, each with a guitar staff and a drum staff.

8vb-----J

8vb-----J

T

A

B

2 2 2 2 3 2 2 2 2 2 3 2 2 2 2 2 3 2 2 2 2 2 3 2 2 2 2 2 3 2 2 2 2 2 3 2 2 2 2 2 3 2

# SHOOTS AND LADDERS

As recorded by Korn

(From the 1996 Album LIFE IS PEACHY)

Transcribed by Matthew Martinez

Words  
Arrang

## A Intro

♩ = 90

B<sup>b</sup>

G<sup>#</sup>sus2/B<sup>b</sup>

1

Gtr I

let ring

let ring

let ring

let ring

|   |   |     |     |      |   |
|---|---|-----|-----|------|---|
| T |   |     | 11  | (11) | 9 |
| A |   |     |     |      |   |
| B | 1 | (1) | (1) | (1)  |   |

9

B<sup>b</sup>sus2

G<sup>#</sup>sus2/B<sup>b</sup>

B<sup>b</sup>

B<sup>b</sup>

let ring

let ring

|   |     |      |     |     |    |      |
|---|-----|------|-----|-----|----|------|
| T | 13  | (13) | 9   | (9) | 11 | (11) |
| A |     |      |     |     |    |      |
| B | (1) | (1)  | (1) | (1) |    | 8    |

sl.

13

G<sup>#</sup>sus2/B<sup>b</sup>

B<sup>b</sup>sus2

G<sup>#</sup>sus2/B<sup>b</sup>

B<sup>b</sup>

let ring

let ring

|   |    |   |     |    |      |   |     |    |
|---|----|---|-----|----|------|---|-----|----|
| T | 11 | 9 | (9) | 13 | (13) | 9 | (9) | 11 |
| A |    |   | (8) |    | (8)  |   | (8) |    |
| B | 1  |   | (1) |    | (1)  |   | (1) |    |

17

B<sup>b</sup>

G<sup>#</sup>add9/B<sup>b</sup>

Cm7/B<sup>b</sup>

let ring

let ring

|   |  |     |      |     |   |     |    |
|---|--|-----|------|-----|---|-----|----|
| T |  | 10  | (11) | 8   | 9 | 11  | 13 |
| A |  | (8) |      | (8) |   | (8) |    |
| B |  | (1) |      | (1) |   | (1) |    |

Gtrs II, III

T  
A  
B

32

B $\flat$ /C

13 11 13 11

T

A

B

T

A

B

36

B $\flat$ /C

13 11 13

T A B (8) (1) (8) (1)

N.H. [2]



**B** Verse

**□ Chorus**

43

D5 E5 E $\flat$ 5 D5 E5 E $\flat$ 5 D5 E5 E $\flat$ 5 D5 C $\sharp$ 5 C5 D.S.

Gtr II *f*

T 15 14 15 15

A 12 12 12 12

B

Gtr III

T

A

B

47

C5

$\text{♩} = 105$   
D

T  
A  
B

T  
A  
B

3 3 3 4 3 4 3 3 3 4 3 4 3

## D Interlude

The musical score for 'D' is written for guitar and three-part vocal harmony (Tenor, Alto, Bass). The guitar part is in the key of D major and 4/4 time, featuring a melodic line with triplets and a rhythmic pattern of eighth and sixteenth notes. The vocal parts provide a three-part harmony, with the Tenor and Alto parts using a similar melodic line and the Bass part providing a rhythmic accompaniment. The score is divided into two systems, with the first system ending at measure 10 and the second system ending at measure 20. The guitar part is labeled 'Gtr III' and the vocal parts are labeled 'Gtrs II, III'.

The musical score is for the piano accompaniment of 'Dance of the Dervishes' by Tchaikovsky. It is in 3/4 time and D major. The score is divided into two systems. The first system starts at measure 52. The piano part is written in a treble clef. The bass line is written in a single line with figured bass notation. The first system contains measures 52-54. The second system contains measures 55-58. The figured bass notation is as follows:

System 1 (Measures 52-54):

- Measure 52: 3 3 3
- Measure 53: 4 3
- Measure 54: 4 3

System 2 (Measures 55-58):

- Measure 55: 4 3 4 3
- Measure 56: 4 3 4 3
- Measure 57: 4 3 4 3
- Measure 58: 4 3 4 3

[illegible]

**E Mary Had A Little Lamb!!**

56

F#5 F5 C#5 C5 C#5 C5 F#5 F5 C#5 C5 C#5 C5

T

A

B

[illegible]

**F** Verse

**♩ = 90**  
D5

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line in treble clef and a guitar line in tenor clef. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melody with a final note marked '8x' for a repeat. The guitar line is in tenor clef and includes a capo symbol at the first fret. The second system continues the vocal melody and the guitar accompaniment, which includes a '5' indicating a fifth fret position. The score is labeled '60' at the beginning and '8x' at the end.

## **G Out-Chorus**

D5      E5      E<sup>b</sup>5      D5      E5      E<sup>b</sup>5      D5      E5      E<sup>b</sup>5      D5      C<sup>#</sup>5 C5

62

Gtr II *ff*

T  
A  
B

Gtr III

T  
A  
B

N.C.(D)

66

Gtr II

10

9

9

T

A

B

# SOMEBODY SOMEONE

As recorded by Korn

(from the 1999 Album "Issues")

Transcribed by [www.grungehead.com](http://www.grungehead.com)

Words by Korn  
Music by Korn

Detuned 7 string gtrs. arr, for 6 string gtrs :

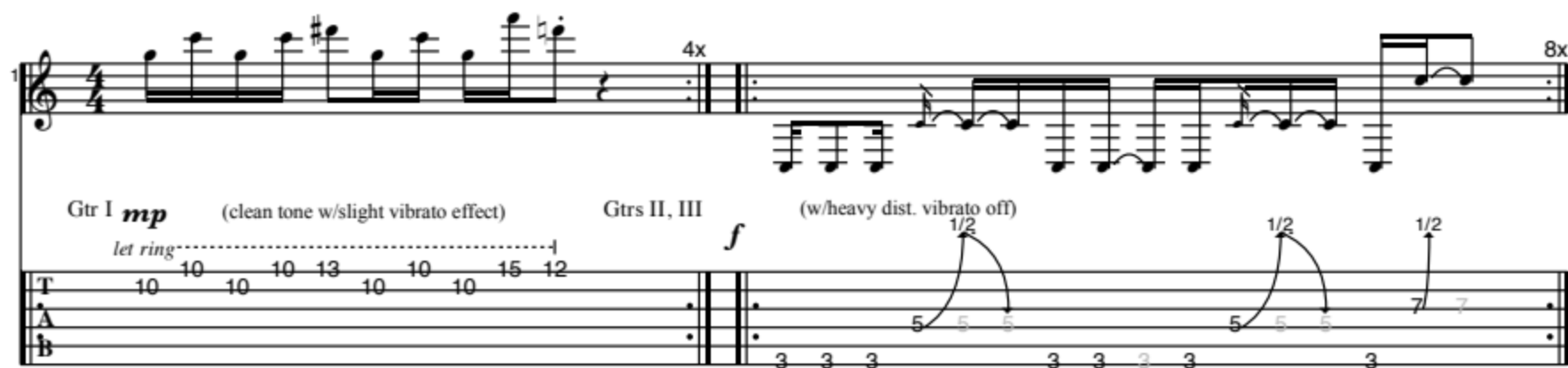
Tune 6th down a perfect fifth to A | Tune 3th down a a whole step to F

Tune 5th down a perfect fifth to D | Tune 2nd down a a whole step to A

Tune 4th down a perfect fifth to G | Tune 1st down a a whole step to D

## A Intro

Moderate Rock ♩ = 88



Gtr I *mp* (clean tone w/slight vibrato effect) *let ring* 10 10 10 13 10 10 15 12

Gtrs II, III *f* (w/heavy dist. vibrato off) 5 5 5 5 5 5 5 7 7

4x 8x

## B Verse



Gtr V (w/slight dist ; pick near bridge) *let ring* 10 10 10 13 10 10 15 12

Gtr III (\*w/wah-wah 1/2) 5 5 5 5 5 5 5 7 7

4x 4x

\*wah-wah notation: o = open (toe up), + closed (toe down)

\*\*Dead notes are located at approx, 3rd natural harmonic to ring out.

# **C Pre-Chorus**

Gtr II

Measures 6-11 of the Pre-Chorus section. The guitar II part (top staff) features a series of eighth notes and a 1/2 note bend on the 5th fret. The bass line (bottom staff) features a series of eighth notes and a 1/2 note bend on the 5th fret. The guitar II part has a 1/2 note bend on the 5th fret. The bass line has a 1/2 note bend on the 5th fret.

# **D Chorus**

to Coda

Measures 12-17 of the Chorus section. The guitar II part (top staff) features a series of eighth notes and a 1/2 note bend on the 5th fret. The bass line (bottom staff) features a series of eighth notes and a 1/2 note bend on the 5th fret. The guitar II part has a 1/2 note bend on the 5th fret. The bass line has a 1/2 note bend on the 5th fret. The guitar II part has a 1/2 note bend on the 5th fret. The bass line has a 1/2 note bend on the 5th fret.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a bass part (bottom), both with standard notation and tablature. The guitar part features a melodic line with a key signature of one sharp (F#) and a 12/8 time signature. The bass part provides a rhythmic accompaniment with a similar key signature and time signature. The score is divided into two systems, each containing a guitar staff and a bass staff. The guitar staff includes a key signature change to one sharp (F#) and a 12/8 time signature. The bass staff includes a key signature change to one sharp (F#) and a 12/8 time signature. The tablature for the guitar part shows fret numbers (1-5) and a 1/2 note value. The tablature for the bass part shows fret numbers (1-5) and a 1/2 note value. The score is presented in a clear, black-and-white format, suitable for a music book or sheet music.

*D.S. al Coda*

**E Bridge**  
Faster ♩ = 111

16

(clean tone)

Gtr I

T

A 8 8 4 4 4

B 8 8 4 4 4

6 6 2 2 2

sl.

(clean tone) various, pick new bridge

Gtr III

Gtr IV

let ring.....|

T

(gtr. 3 lets previous chords ring and fade)

A 12 8 6 13 9 9

B 13 9 9

2 3 3 3 1 3 3 3 2 3 3 3 1 3 3 3 2 3 3 3 1 3 3 3 2 2 1 2 2 1 2

H

H

H

19

1. 4.

5.

Gtr IV

let ring.....|

T

A

B 2 3 3 3 1 3 3 3 2 3 3 3 1 3 3 3 2 2 1 2 2 1 2 2 3 3 3 1 3 3 3 2

H

H

H

H

**F Outro-Chorus**  
Slower ♩ = 75

22

low/lucky dist.

Gtrs II, III

6x

T

A

B 2 3 1 2 2 3 3 3 1 2 2 3 1 2 2 3 3 0 1 4 2 3 3 3 3 3 3 3 3

H

H

H

H

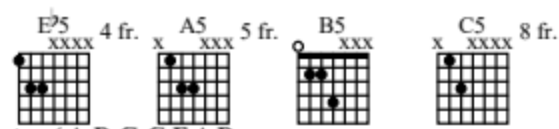
# THOUGHTLESS

As recorded by Korn

(From the 2002 Album UNTOUCHABLES)

Transcribed by Ben Jones

Words



All Guitars are 7-string guitars tuned down a whole step (A D G C F A D)

## A Intro

Moderate Rock ♩ = 78  
N.C.(B)

1

Gtr III *mf* (elec. w/clean tone and slight P.M.)

Gtr IV *mp* (elec. w/clean)

\*Korn use the U-Bar to bend these



3

N.C.(B) A

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

T  
A  
B

0 0 0 0 0 0 0 0 2 2 2 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0

1/4 1/4 1/4

T  
A  
B

5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8

Gtr V *mf* (w/dist and

T  
A  
B

9 12 8  
x x x  
7 10 6 x

5

Gtr V

\* 4

T  
A  
B

9 12 8  
x x x  
7 10 6 x

\*Slowly Lower Whammy

## B 1st and 2nd Verses

7

E<sup>b</sup>5 A5 A5 C5

Gtr V *mf* 1/4 (w/dist and) 1/4 1/4

\* enters 2nd time on each  
\*\* dip whammy bar/U-Bar as you hit the

Gtrs I, II *f* (w/dist) P.M. --| P.M. --| P.M. -----| P.M. --| P.M. --| P.M. --|

T A B

6 6 6 6 7 2 2 7 2 2 7 2 4 4 4 4 2 2 7 2 4 4 2 2 2 2 5 5 5 5

4 4 4 4 5 0 0 5 0 0 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

9

E<sup>b</sup>5 A5 G5 B5 C5

1/4 1/4 1/4

T A B

13 12 12

P.M. --| P.M. --| P.M. -----| P.M. --| P.M. --| P.M. --|

T A B

6 6 6 7 2 2 7 2 2 7 2 4 4 4 4 2 2 7 2 4 4 2 2 2 2 5 5 5 5

4 4 4 5 0 0 5 0 0 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

4x 4x



E Chorus

SS

15

The first system of the chorus features a guitar melody in the treble clef and a drum part in the bass clef. The guitar part consists of a series of eighth notes, while the drum part consists of a series of eighth notes. The system is divided into two measures by a double bar line.

|   |                                                 |  |  |  |  |  |  |  |  |  |  |  |                                                 |  |  |  |  |  |  |  |  |  |  |  |
|---|-------------------------------------------------|--|--|--|--|--|--|--|--|--|--|--|-------------------------------------------------|--|--|--|--|--|--|--|--|--|--|--|
| T | 16 16 16 16 16 16 16 16 16 16 16 16 17 17 17 17 |  |  |  |  |  |  |  |  |  |  |  | 19 19 19 19 19 19 19 19 19 19 19 19 21 21 21 21 |  |  |  |  |  |  |  |  |  |  |  |
| A | x x x x x x x x x x x x x x x x                 |  |  |  |  |  |  |  |  |  |  |  | x x x x x x x x x x x x x x x x                 |  |  |  |  |  |  |  |  |  |  |  |
| B | 14 14 14 14 14 14 14 14 14 14 14 14 15 15 15 15 |  |  |  |  |  |  |  |  |  |  |  | 17 17 17 17 17 17 17 17 17 17 17 17 19 19 19 19 |  |  |  |  |  |  |  |  |  |  |  |

The second system of the chorus continues the guitar melody and drum part. The guitar part consists of a series of eighth notes, while the drum part consists of a series of eighth notes. The system is divided into two measures by a double bar line.

|   |                                 |  |  |  |  |  |  |  |  |  |  |  |                                 |  |  |  |  |  |  |  |  |  |  |  |
|---|---------------------------------|--|--|--|--|--|--|--|--|--|--|--|---------------------------------|--|--|--|--|--|--|--|--|--|--|--|
| T |                                 |  |  |  |  |  |  |  |  |  |  |  |                                 |  |  |  |  |  |  |  |  |  |  |  |
| A | 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 |  |  |  |  |  |  |  |  |  |  |  | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 |  |  |  |  |  |  |  |  |  |  |  |
| B | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 |  |  |  |  |  |  |  |  |  |  |  | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 |  |  |  |  |  |  |  |  |  |  |  |

(2nd time) D.S.  
(2nd time on D.S.S.) To Coda

17

The third system of the chorus features a guitar melody in the treble clef and a drum part in the bass clef. The guitar part consists of a series of eighth notes, while the drum part consists of a series of eighth notes. The system is divided into two measures by a double bar line.

|   |                                                 |  |  |  |  |  |  |  |  |  |  |  |                                                 |  |  |  |  |  |  |  |  |  |  |  |
|---|-------------------------------------------------|--|--|--|--|--|--|--|--|--|--|--|-------------------------------------------------|--|--|--|--|--|--|--|--|--|--|--|
| T | 14 14 14 14 14 14 14 14 14 14 14 14 16 16 16 16 |  |  |  |  |  |  |  |  |  |  |  | 12 12 12 12 12 12 12 12 12 12 12 12 14 14 14 14 |  |  |  |  |  |  |  |  |  |  |  |
| A | x x x x x x x x x x x x x x x x                 |  |  |  |  |  |  |  |  |  |  |  | x x x x x x x x x x x x x x x x                 |  |  |  |  |  |  |  |  |  |  |  |
| B | 12 12 12 12 12 12 12 12 12 12 12 12 14 14 14 14 |  |  |  |  |  |  |  |  |  |  |  | 10 10 10 10 10 10 10 10 10 10 10 10 12 12 12 12 |  |  |  |  |  |  |  |  |  |  |  |

The fourth system of the chorus continues the guitar melody and drum part. The guitar part consists of a series of eighth notes, while the drum part consists of a series of eighth notes. The system is divided into two measures by a double bar line.

|   |                                 |  |  |  |  |  |  |  |  |  |  |  |                                 |  |  |  |  |  |  |  |  |  |  |  |
|---|---------------------------------|--|--|--|--|--|--|--|--|--|--|--|---------------------------------|--|--|--|--|--|--|--|--|--|--|--|
| T |                                 |  |  |  |  |  |  |  |  |  |  |  |                                 |  |  |  |  |  |  |  |  |  |  |  |
| A | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 |  |  |  |  |  |  |  |  |  |  |  | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 |  |  |  |  |  |  |  |  |  |  |  |
| B | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 |  |  |  |  |  |  |  |  |  |  |  | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 |  |  |  |  |  |  |  |  |  |  |  |

**F** Bridge

19

Gtr III *mf* (w/clean) P.M.-----| P.M.-----|

T  
A  
B

2 2 2 3 3 3 3  
0 0 0 0 0 0

Gtr IV *mp* (w/clean) 1/4 1/4 1/4

T  
A  
B

5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8

\*Bend these note the same as the

21

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

T  
A  
B

2 2 2 3 3 3 3  
0 0 0 0 0 0 0 0 0 0

T  
A  
B

5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8

3x

23

Gtr V *mf* (w/dist and  $\frac{1}{4}$ )  $\frac{1}{4}$   $\frac{1}{4}$

T  
A  $\sharp 9$   
B  $\sharp 7$

\*enters 2nd

Gtrs I, II *f* (w/dist) P.M.--| P.M.--| P.M.-----| P.M.--| P.M.--| P.M.--|

T  
A 6 6 6 6 7 2 2 7 2 2 7 2  
B 6 6 6 6 5 2 2 5 2 2 5 2  
4 4 4 4 5 0 0 5 0 0 5 0

E $\flat$ 5 A5 B5 C5

25

$\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{4}$

T  
A  $\sharp 9$   
B  $\sharp 7$

P.M.--| P.M.--| P.M.-----| P.M.--| P.M.--| P.M.--|

T  
A 6 6 6 7 2 2 7 2 2 7 2  
B 6 6 6 5 2 2 5 2 2 5 2  
4 4 4 5 0 0 5 0 0 5 0

D.S.S. al Coda

27

$\frac{1}{4}$   $\frac{1}{4}$  2

T  
A  $\sharp 9$   
B  $\sharp 7$

T  
A  $\sharp 9$   
B  $\sharp 7$

T  
A  $\sharp 9$   
B  $\sharp 7$

C Out-Chorus

E5

G5

29

Gtr V *mf* (w/dist)

|   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | • | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 17 | 17 | 17 | 17 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 21 | 21 | 21 | 21 |
| A |   | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  |    |
| B | • | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 15 | 15 | 15 | 15 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 19 | 19 | 19 | 19 |    |

Gtrs I, II *f* (w/dist)

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|
| T | • |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
| A |   | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |  |
| B | • | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |  |

D5

C5

D5

31

|   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 16 | 16 | 16 | 16 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 14 | 14 | 14 | 14 |    |
| A | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  |    |    |
| B | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 14 | 14 | 14 | 14 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 12 | 12 | 12 | 12 |

Gtrs I, II *f* (w/dist)

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
| B | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |  |

33

|   |   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|---|---|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
| T |   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| A | 8 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| B | x |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

\*slowly lower whammy to produce the "Slowing Down Tape"

# TRASH

As recorded by Korn

(From the 1999 Album ISSUES)

Transcribed by Saitou Hajime

Words  
Music

## A Intro

$\text{♩} = 96$   
A5

B<sup>b</sup>5

B5

B<sup>b</sup>5

1

Gtr I  
*let ring*-----| *let ring*-----| *let ring*-----| *let ring*-----|

T  
A  
B

Gtr II  
~~~~~

T
A
B

B Verse 1

N.C.(B)

5

Gtr III
A.H.-----| A.H.-----| A.H.-----| A.H.-----| A.H.

T
A
B

C# G B C# G G C# G B C# G G B

T
A
B

C Pre-Chorus

8/8

B5 E5/B B5 E5/B B5 E5/B B5 C5 B5 E5/B B5 E5/B B5 E5/B B5 C5

9

Gtr I

T

A

B

4 2 4 4 4 2 4 2 4 5 4 2 4 4 4 2 4 2 4 5

2 2 2 2 2 2 2 2 2 3 2 2 2 2 2 2 2 2 2 3

T

A

B

4 2 4 4 4 2 4 2 4 5 4 2 4 4 4 2 4 2 4 5

2 2 2 2 2 2 2 2 2 3 2 2 2 2 2 2 2 2 2 3

D Chorus

A5 B7 B5 B7

(2nd time on D.S.) To Coda

11

let ring-----| let ring-----| let ring-----| let ring-----|

T

A

B

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

2 2 3 3 4 4 4 4 3 4 4 4 3 4 4 4 3 4 4 4

0 1 2 1

T

A

B

7 5 10 8 7 7 5 7 5 10 12 8

[E] Verse 2

N.C.(B)

15

Gtr III A.H.-----| A.H.-----| A.H.-----| A.H.-----|

T 14 14 11 10 9 10 9 14 14 11 10 10 9 11 9 14 14 11 10 9 10 9 14 14 11

A

B

C# G B C# G G C# G B C#

T 7 6 7 6

A

B

(2nd time) D.S. al Coda

19

A.H.-----| A.H.-----| A.H.-----| A.H.-----| A.H.

T 14 14 11 10 9 10 9 14 14 11 10 10 9 11 9 14 14 11 10 10 9 14 14 11 14

A

B

C# G B C# G G C# G B C# G G B

T 7 6 7 6

A

B

F Breakdown

23

B5 E5/B B5 E5/B B5 E5/B B5 E5/B B5 B5 E5/B B5 E5/B B5 E5/B B5 E5/B B5

Gtr I

T
A
B

Gtr II

T
A
B

G Out-Chorus

25

A5 B♭5 B5 B♭5 4x

let ring-----| let ring-----| let ring-----| let ring-----|

T
A
B

7 5 10 8 7 7 5 7 5 10 12 8

A5 B^b5 B5 B^b5

let ring-----| let ring-----| let ring-----| let ring-----|

T
A
B

7 5 10 8 7 7 5 7 5 10 12 8

TWIST

As recorded by Korn

(From the 1996 Album LIFE IS PEACHY)

Transcribed by Matthew martinez

Words
Arrang

A Vocal Intro

$\text{♩} = 80$
N.C.

B Verse

B

C

B

C

B

C

B

C

1

Gtrs I, II

T A B

7 19 13 24 (24) $\frac{1}{2}$

Gtr III

T A B

11-12 13 12-11 10 11-12 13 12-11 10
9-10 11 10-9 8 9-10 11 10-9 8

0 0 0 sl. 0 0 0 sl. sl. 0 0 0 sl. 0 0 0 sl. sl.

B

C

B

C

B

C

B

C

4

T A B

7 19 13 24 (24) $\frac{1}{2}$

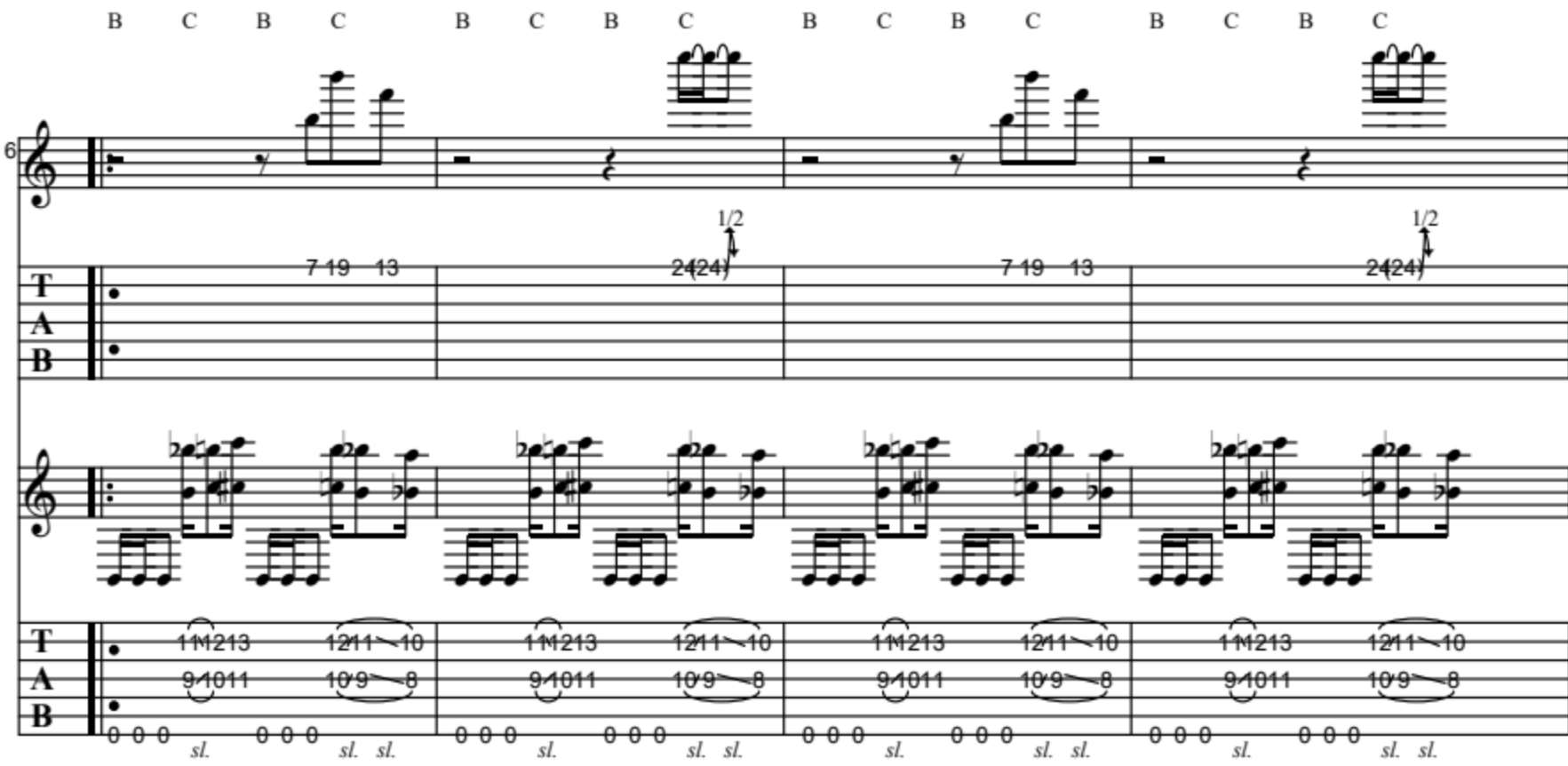
Gtr III

T A B

11-12 13 12-11 10 11-12 13 12-11 10
9-10 11 10-9 8 9-10 11 10-9 8

0 0 0 sl. 0 0 0 sl. sl. 0 0 0 sl. 0 0 0 sl. sl.

B C B C B C B C B C B C B C B C



6

T
A
B

7 19 13 24(24) $\frac{1}{2}$ 7 19 13 24(24) $\frac{1}{2}$

T
A
B

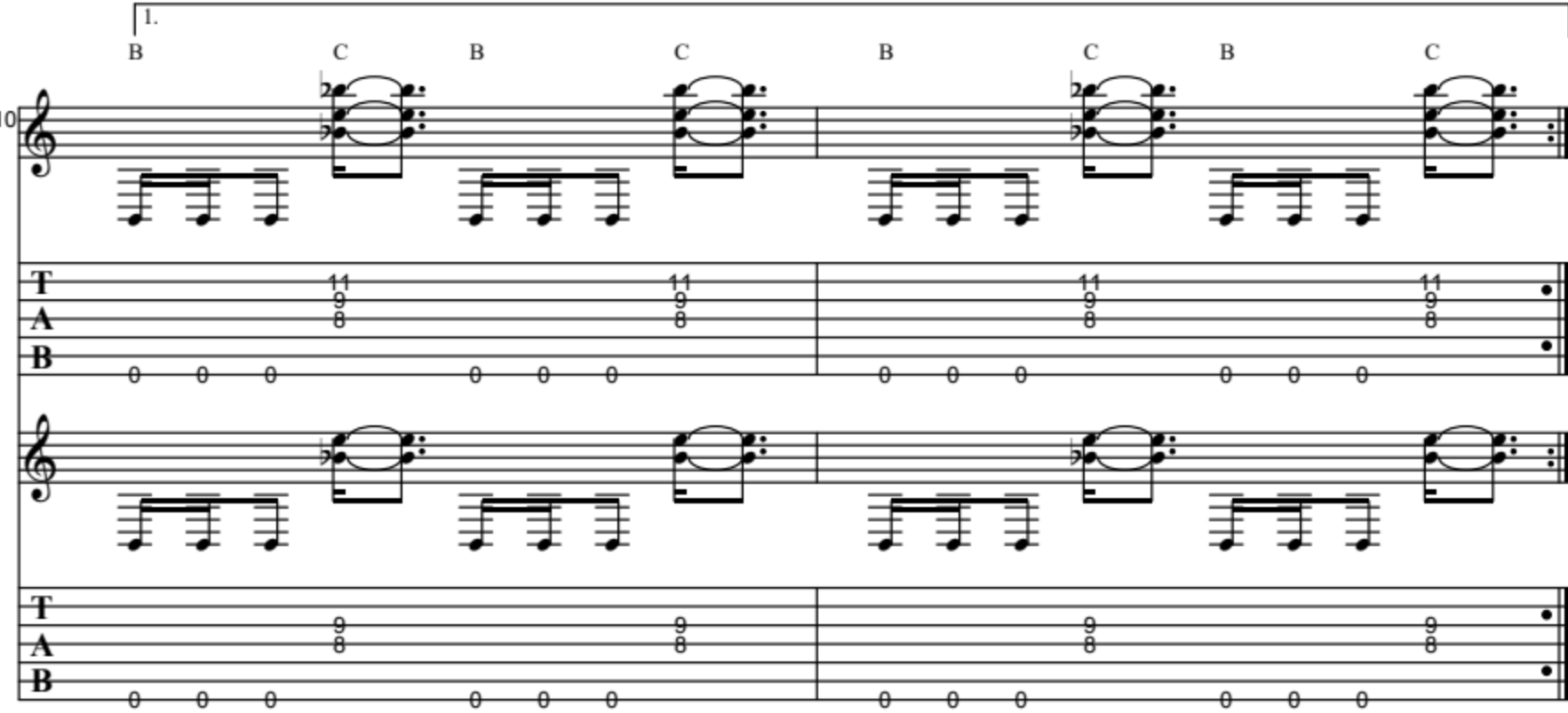
1M213 1211~10 1M213 1211~10 1M213 1211~10 1M213 1211~10

9/1011 10'9~8 9/1011 10'9~8 9/1011 10'9~8 9/1011 10'9~8

0 0 0 sl. 0 0 0 sl. sl. 0 0 0 sl. 0 0 0 sl. sl. 0 0 0 sl. 0 0 0 sl. sl. 0 0 0 sl. 0 0 0 sl. sl.

C Chorus

1.
B C B C B C B C



10

T
A
B

11 11 11 11

9 9 9 9

8 8 8 8

0 0 0 0 0 0 0 0

T
A
B

9 9 9 9

8 8 8 8

0 0 0 0 0 0 0 0

1

2.

B

C

B

C

B

C

B

T

A

B

11

9

8

0

0

0

T

A

B

11

9

8

0

0

0

T

A

B

11

9

8

0

0

0

1

2.

B

C

B

C

B

C

B

T

A

B

9

8

0

0

0

T

A

B

9

8

0

0

0

T

A

B

9

8

0

0

0

WAKE UP

As recorded by KoRn
(From the 1999 Album ISSUES)

Transcribed by Royce [hend]

Words
Music
Arrang

A Introduction

$\text{♩} = 114$
B5 C5 A5 B5 A5 B5 C5 A5 B5 A5 B5 B B5 A5 B5 C5 A5 B5 A5 B5 C5 A5 B5 A5 F5 E5 C

Gtrs I, II

$\text{♩} = 108$
E5 F E F E F E C C C5 F E F E F E A5/E5 E5 F E F E F G# A C5 F E F E F E C A5

Gtr II

sl. sl.

B Pre-verse

4

10

T
A
B

C Verse

14

A A A A A A G# G# G# G# G# G# B B B B B B G# G# G# G# G# G#

Gtr III

T 7 7 7 7 7 7 6 6 6 6 6 6 7 7 7 7 7 7 6 6 6 6 6 6

A

B

D Pre-Chorus

Musical score for guitar (Gtrs I, II) and bass (B). The tempo is 116 BPM. The key signature is one sharp (F#). The score is divided into two systems, each with a treble clef staff (Gtrs I, II) and a bass clef staff (B). The guitar part features a complex rhythmic pattern with many beamed eighth notes. The bass part provides a steady accompaniment with a mix of eighth and quarter notes. The score ends with a double bar line and repeat dots.

E Chorus

♩ = 108
E5 F E F E F E C C C5 F E F E F E A5/EA5 E5 F E F E F G# A C5 F E F E F E CA5

20

Gtr I

T
A
B

Gtr II

T
A
B

sl. *sl.*

F Pre-Verse

The image shows a musical score for the song "The Rose Tree". It is written for a voice and piano accompaniment. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is on three staves: the top staff has a treble clef and a key signature of one flat, while the bottom two staves are labeled "T" (Tenor) and "B" (Bass) and have no clefs. The music is in 2/4 time, as indicated by the "2" over the first measure of the piano accompaniment. The melody is simple and consists of a few notes. The lyrics "The Rose Tree" are written below the piano accompaniment staves.

G Verse

A A A A A A G# G# G# G# G# G# B B B B B B G# G# G# G# G# G#

26

Gtr III

T

A

B

H Pre-Chorus

$\text{♩} = 116$

B5 C5 A5 B5 A5 B5 C5 A5 B5 A5 B5 B B5 A5 B5 C5 A5 B5 A5 B5 C5 A5 B5 A5 F5 E5

30

Gtrs I, II

T

A

B

I Chorus

$\text{♩} = 108$

E5 F E F E F E C C C5 F E F E F E A5/E5 E F E F E F G# A C5 F E F E F E C A5

32

Gtr I

T

A

B

Gtr II

T

A

B

sl. *sl.* *sl.* *sl.*

J Interlude

36

B5 C5 A5 A5 B5 B C G B5 C5 A5 B5 B C G B C5 A5 B5 B C G B5 C5 A5 B5 B C G B

T

A

B

4 5 2 2 4
2 3 0 0 2

4 5 2 4
2 3 0 2

5 2 4
3 0 2

4 5 2 4
2 3 0 2

let ring-----|

14 15 17

14 15 14

14 15 17

14 15 14

T

A

B

40

C5 A5 B5 B C G B5 C5 A5 A5 B5 B C G B C5 A5 B5 B C G B5 C5 A5 A5 B5 B C G B

T

A

B

5 2 4 4 5 2 2 4 5 2 4 4 5 2 2 4

3 0 2 2 3 0 0 2 3 0 2 2 3 0 0 2

let ring-----|

14 15 17 14 15 14 14 15 17 14 15 14

K Chorus

L Interlude/Outro Chorus

44

E5 F E F E F E C C C5 F E F E F E A5/A5 E5 F E F E F G# A 1. C5 F E F E F B5 Em/Ab 2. A



Gtr I

T

A

B

7

4 4 2 7

4 2 0 7

4 2 0 7



Gtr II

T

A

B

0

9 10 9 10 9 10 9 (9) 4 0 9 10 9 10 9 10 9 13 9 10 9 10 9 10 13 (13) 4 0 9 10 9 10 9 10 9 (9) 13 14

sl. sl. sl.

49

C C F/AF/AF/AF/AF/ADm C# C C F/AF/AF/AF/AF/ADm C# 3x



Gtr I

T

A

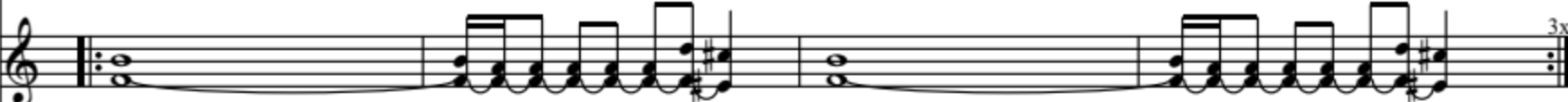
B

7

5 4 2 7

5 4 2 7

5 4 2 7



3x

T

A

B

(0) 16 ((0)) 16 14 14 14 14 14 19 18 (0) 16 ((0)) 16 14 14 14 14 14 19 18

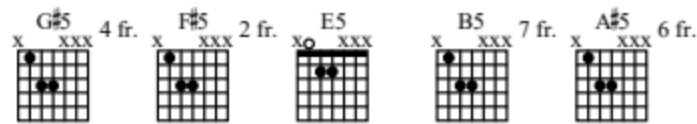
WORD UP

As recorded by Korn

(From the 2004 Album GREATEST HITS VOL. II)

Transcribed by bizkitclan

Words
Regina
Christi



A Intro

Tuning: A D G C F A D (tune down 1

Moderately ♩ = 123

1

Gtr I Sample

4

T

A

B

Gtr II *p*

⑤ 14fr. ⑤ 13fr. ⑤ 11fr.

Gtr I *mp*

T

A

B

B Verse

1. , 2. , 3.

ff G#5 F#5 E5 F#5 G#5 F#5 G#5

9

mp

4x

11

T

A

B

C Chorus

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. The vocal part is in the key of D major and 4/4 time. The score is divided into three systems. The first system shows the guitar playing a series of chords (G#5, F#5, G#5) and the vocal part entering with the lyrics "Hello, silence." The second system shows the guitar playing a series of chords (G#5, F#5, G#5) and the vocal part continuing with the lyrics "Hello, silence." The third system shows the guitar playing a series of chords (G#5, F#5, G#5) and the vocal part continuing with the lyrics "Hello, silence." The score is written for guitar and voice. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. The vocal part is in the key of D major and 4/4 time. The score is divided into three systems. The first system shows the guitar playing a series of chords (G#5, F#5, G#5) and the vocal part entering with the lyrics "Hello, silence." The second system shows the guitar playing a series of chords (G#5, F#5, G#5) and the vocal part continuing with the lyrics "Hello, silence." The third system shows the guitar playing a series of chords (G#5, F#5, G#5) and the vocal part continuing with the lyrics "Hello, silence."

sl.

* Depressing whammy pedal causes notes to sound an octave higher than written

Measures 18 and 19 of the musical score. Measure 18 features a vocal line with a half note G4 and a guitar line with a half note G4. Measure 19 features a vocal line with a half note F#4 and a guitar line with a half note F#4. The guitar part is labeled 'Gtr III'.

sl.
D.S.

20

E5
8va

F#5
8va

G#5
8va

F#5
8va

G#5
8va

Gtr IV

Gtr I

Gtr IV

Gtr I

Gtr IV

Gtr I

Gtr IV

Gtr I

T

A

B

13

13

13

13

13

13

13

13

11

11

11

11

11

11

11

11

8va

8va

8va

Gtr III

T

A

B

16

16

16

(16)

(16)

(16)

(16)

sl.

D Bridge

N.C.

Gtr II

T
A
B

10 9

24

Gtrs I, II

T										
A										
B										

E Chorus

26

Gtr II

Gtr I

T										
A										
B										

Gtr III

T										
A										
B										

sl.

28

Gtr IV

Gtr I

Gtr IV

Gtr I

Gtr IV

Gtr I

Gtr IV

Gtr I

T										
A										
B										

30

G#5

F#5

T

A

B

16

15

14

13

Gtr III

14 14 14 14 14 13

13 13 13 13 13 13

12

11

13

(12)

(11)

(13)

sl.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part, both with tablature. The guitar part is written in G major (one sharp) and 4/4 time. The first system shows the guitar playing a series of chords (Gtr IV, Gtr I, Gtr IV, Gtr I) and a melodic line with notes E5, F#5, G#5, F#5, G#5. The second system shows the guitar playing a series of chords (Gtr IV, Gtr I, Gtr IV, Gtr I) and a melodic line with notes G#5, F#5, G#5. The vocal part is written in G major and 4/4 time. The first system shows the vocal line with notes G#5, F#5, G#5, F#5, G#5. The second system shows the vocal line with notes G#5, F#5, G#5, F#5, G#5. The tablature for the guitar part is provided below the staff, showing fret numbers for each note. The first system of the guitar part has fret numbers 13, 13, 13, 13, 13, 13, 13, 13. The second system has fret numbers 13, 13, 13, 13, 13, 13, 13, 13. The vocal part has no fret numbers as it is a vocal line.

2.

G#5 B5 A#5 G#5

8va 8va

B5 A#5 G#5

F#5 G#5 F#5 G#5

Gtr IV Gtr I Gtr IV Gtr I

T 13 13 13 13

A 11 11 11 11

B 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

sl.

(From the 2003 Album TAKE A LOOK IN THE MIRROR)

Words
Music
Jonath
Regina



15

E5 F#5^{VII} D5 E5 B5 C5 B5 C5

T
A
B

19

E5 F#5^{VII} D5 E5

T
A
B

D Chorus

21

(4th time on D.S.) To Coda

T
A
B

23

B5 C5 D5 G5 F#5 G5 A5

T
A
B

E Bridge

25

B5 C5 D5 G5 F#5 G5 A5 B5 F#5 D5 G5 F#5 G5 F#5

T

A

B

Gtr III

T

A

B

29

B5 C5 D5 G5 F#5 G5 A5 B5 C5 D5 G5 F#5 G5 F#5

T
A
B

T
A
B

F Interlude

33

B5 C5 B5 C5 B5 C5 B5 C5

T

A

B 2 3 2 3 2 3 2 3

0 1 0 1 0 1 0 1

37

B5

C5

B5

C5

B5

T

A

B

2

2

3

2

2

2

3

2

0

0

1

0

0

0

1

0

41

C5

B5

C5

B5

T

A

B

2

2

3

2

2

2

3

2

0

0

1

0

0

0

1

0

Gtr III

3

3

3

3

T

A

B

14

14

14

14

12

12

12

12

45

T

A

B

0

3

3

3

3

1

0

1

0

3

3

3

3

2

0

1

48

T

A

B

0

3

3

3

3

1

0

1

0

3

3

3

3

2

0

1

3

3

3

3

1

0

1

0

3

3

3

3

2

0

1

G

Out-Chorus

52

T

A

B

0

3

3

3

3

1

0

1

0

3

3

3

3

2

0

1

3

3

3

3

1

0

1

0

3

3

3

3

2

0

1

H

Outro

1. , 2. , 3.

B5

C5

4x

B5

C5

T
A
B

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En vergeet niet de grote hoeveelheid eenvoudig toegankelijke muziektheorie, om je nog sneller en efficiënter naar je muzikale doelen te brengen.

Het materiaal voor de website van **GuitarJan.com** wordt onder redactie van **Jan van den Hogen** samengesteld.

Jan is een amateur-gitarist die, zoals hij zelf aangeeft, niet al te best gitaar speelt, maar veel lol heeft in dat wat hij in ieder geval muzikaal voor het voetlicht weet te brengen. Hij is een pragmatisch denker, altijd zoekend naar de gemakkelijkste oplossingen en simpelste theoretische toepassingen binnen de complexe muziekliteratuur, zodat iedereen er van kan genieten.

BEZOEK ONZE WEBSITE OM:

